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# THE MIRROR

LOUIS R. REID,

Managing Editor

**A**RBITRATION assumes a two-fold character in the actor-manager controversy. The actors meet; put on their gloves figuratively, and proceed to handle the question of equity in their relations with managers with a plea for arbitration. Whereupon, the managers in meeting assembled, decide that disputes arising over contracts shall be arbitrated between the actor as an individual and the manager. Thus, there are two kinds of arbitration proposed. Which will prevail? Will it be arbitration between organizations or that between individuals? The struggle is on and the war correspondents in each camp are sending copious dispatches to the papers.

**I**T is a fight made especially interesting by the strategy employed by each side. The actors subtly convey the impression that an affiliation with the American Federation of Labor with the "closed shop" and other means of operation which that implies will achieve what they are trying to accomplish. But the managers count upon the respect for tradition, the dignity and conservatism of the older group of actors to prevent such a move. These are the early sidelights upon the struggle. The outcome obviously hangs upon the fight which the radical and conservative forces are conducting for control of the actors' organization.

**N**ON-INFLAMMABLE film which inventors and scientists have been endeavoring long to obtain is still a product of the future. At a recent meeting of the National Fire Protection Association in Ottawa a motion to prohibit the use of nitro-cellulose film was defeated after executives of the Eastman plant had declared that many experiments had failed to produce a slow-burning film that could be substituted for that in present use. Out of Poland—or rather out of America, now—comes a reason for hope, however. One Benno Borzykowski was manufacturing in Berlin before the war a non-burning Boroid film. The company was backed by English capital, and the plant had to suspend operations when the war began. Mr. Borzykowski, who has been in this country since 1915, will begin the manufacture of the film in America here next fall, it is said.

**"THE FOLLIES"** statistician, dissatisfied with the lack of response which his bulletin in regard to the ex-martial activities of his chorus men met in the daily press now comes forward with an elaborate set of figures concerning the past and present cost of the Ziegfeld production. Some economists might derive considerable material for lengthy treatises from the fact that while various necessities have increased greatly in price owing to cost of production such luxuries as "The Follies"—those who give a thought to Broadway might call them necessities—can be purchased at the same old 1907 price.

And the Ziegfeldian profits have continued to rise, too. Still business men continue to shout that pre-war prices will never return. Let them, let Congress study the Ziegfeld case and perhaps they can bring more contentment in the land.

**A**LERT to front page value Thomas H. Ince announces that he will give \$50,000 for the first successful flight from the United States to Australia, via the Hawaiian Islands. Will

## Two Kinds of Arbitration Offered in Actor-Manager Fight—Non-inflammable Film—Ziegfeldian Luxury at Same Old Price—Syd Chaplin's Enterprise—Nine Plays Close

not Mr. Ince have difficulty in hopping-off since Mack Sennett has the film rights to all the beaches, islands and waters adjacent to the Pacific Coast?

**T**HE alliances of exhibitors and chambers of commerce in the various cities continue to grow. Cincinnati is the latest to join in the movement. It may mean better pictures. It assuredly will mean closer co-operation between the motion picture industry and other branches of big business.

**I**T is an excellent project of Daniel Frohman to have an Actors' Memorial Day held on which the public will be asked to commemorate work done by the members of the theatrical profession during the war. Such a plan will be a very effective contribution to the campaign of educating the public that actors know the meaning of sacrifice and patriotism quite as much as the members of other professions. American actors would revise the ancient opinion to read "Art recognizes no frontiers—only in time of peace."

**M**YSTERY still surrounds the purchase by Sydney Chaplin of 400 new Curtiss airplanes and more than \$100,000 worth of high-powered motor boats last week. Syd talks to the executives of the Famous Players-Lasky Corporation in terms of \$1,000,000, and then proceeds to establish a corner on speed in America. Such enterprise may crowd brother Charlie out of the public prints so far as news is concerned. Charlie's publicity position was secure so long as he remained unmarried. Now he figures only in trade secrets and always in connection with Doug and Mary and D. W.

**A**USTIN C. LESCARBOURA in a book entitled "Behind the Motion Picture Screen" is the latest to join in the condemnation of the "star evil." He says the great problem of the film industry today is to get rid of this evil, by which photographs are introduced almost solely on the drawing value of the leading player. That is to say: "Mr. John Jones (in very small type) presents HERBERT COGSWELL APPLEBY (in gigantic type) in the recent stage success, 'Married Without Knowing It' (in fair-sized type)!"

**N**INE attractions succumbed to the early June heat last week, the list including the very popular "Three Faces East" and the very unpopular "Pretty Soft." The quick demise of the latter despite energetic efforts to keep it alive through the medium of cut rates proves again that fire-eating clergymen have no genuine cause to fear that the stage exerts a degenerating influence. "Pretty Soft" had no interference from the police. Word of it spread quickly throughout the theatrical district but the play did not draw.

**T**HE stage has always demonstrated that it can take care of itself because it lives by means of open verdicts openly arrived at. Let the teater-strafting clergymen vary their crusade with attention to pornographic fiction which is read privately and which, as Burns Mantle rightly says, numbers its public by the millions.

DRAMATIC MIRROR

H. A. WYCKOFF, Pres.

CHICAGO, Peoples Gas Bldg., A. T. SEARS. Vol. LXXX, No. 2113, \$4 a year.

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LOS ANGELES, Markham Bldg., Hollywood, E. A. BARRYMORE

JUNE 17, 1919

# THE PLAY WORLD AND ITS PEOPLE

## WILL FEDERATION OF LABOR TAKE IN ACTORS' EQUITY?

"Surprise" May Come from Big Meeting of A. F. of L. in Atlantic City—More Talk of "Actors' Strike"

THE impression went along Broadway this week with the speed of a comet that the American Federation of Labor, in annual session in Atlantic City, might spring a surprise by accepting the Actors' Equity Association to membership. This is not the first time that the Actors' Equity and the A. F. of L. have been mentioned in the same breath, and now, with talk of a clash between the managers and the actors, it would not be surprising if the Federation figured that the wisest move right now would be to add the Equity to its roster. Furthermore, the I. A. T. S. E. is going to make a demand on the managers for more money when the present working contracts run out, and if the Alliance backs up the admission of the Equity, then it appears a foregone conclusion that the Equity will be admitted.

But there is the White Rats' Actors' Union proposition that is also scheduled for discussion on the floor of the Atlantic City convention, and one way of accepting the Equity would be via amalgamation or admission through the Rats. This is a condition that the Equity doesn't want, and furthermore, as the Rats have an inside battle with some of the theatrical labor affiliations, the Equity is not desirous of fighting any battles but its own.

The eyes of the theatrical labor world, as well as the producing managers, are on Atlantic City, and there is a well-grounded belief that the Federation may take some decisive action, both on the Rats' matter as well as the Equity. The Equity is reported as willing to affiliate, but

under a separate charter from that of the Rats.

It is understood that both James Fitzpatrick and Harry Mountford expect to be on hand at the convention when the Rats discussion comes up.

The I. A. T. S. E. delegates, headed by President Charles C. Shay, are in Atlantic City for the convention.

Then again the International Actors' Union, New York, is understood to have Harry De Vaux backing the movement to have the Federation drop the Rats from the organization.

Meanwhile strong talk continues about a "strike" next season through the Equity taking the stand that the recent reply of the Producing Managers' Association to its proposals for arbitration was nothing more than a "subterfuge" and evaded the main issue at heart.

Many members of Equity are signed up for next season by members of the Managers' Association. If the "closed shop" condition comes to a crisis then every Equity man must answer to the orders of the Association unless the matters under dispute are settled by arbitration. Some of the managers have shown an inclination to try the arbitration plan and the Equity declares many cases in past seasons have thus been satisfactorily disposed of.

The Producing Managers claim that its members wish to settle all contract matters with the actors direct, both as to engaging and the subsequent adjustment of any controversies that might arise.

The managers have the Equity uncertain as to the next move.

### Chicago Tribune's Project

The Chicago Tribune is planning the invasion of New York with a daily pictorial, patterned after the London Daily Mirror. Previous attempts by other publishers have been a failure, but the Trib thinks it can put it over. The paper expects to devote much attention to things theatrical, which no doubt will make inroads on the Daily Telegraph.

### Changes in White Show

Since the opening of the new George White show the running time of the show has been changed, while some of the principals are also being shifted. Frank Tinney has been added to bolster up the comedy while some of the numbers are being changed under White's direction.

### Ina Claire Show Rehearsing

The new Ina Claire show, under the direction of David Belasco, is progressing favorably at rehearsals, and will be given its first performance on any stage about June 24 in Atlantic City. Several titles were considered, with none yet fully decided upon for the New York presentation.

### "Toot Sweet" Out

The engagement of "Toot Sweet" at the Nora Bayes Theater was suddenly terminated last Saturday afternoon. It is reported that an announcement was made from the stage by one of the stage hands, just before the time for the matinee to begin, alleging that the actors refused to go on because they had not been paid their salaries.

Elizabeth Brice and Will Morrissey were the leading players in the production.

### Hilliard Stock for Criterion

The report is going along the rounds that the Criterion is to house a permanent dramatic stock company when the present engagement of "Three Wise Fools" terminates, with Robert Hilliard understood to be promoting the proposition.

## Opera Comique Plans at the Park GERARD TO PRODUCE

Plans of the Society of American Singers for next season to begin Monday, October 13, at the Park Theater, include a repertoire of twenty light and comic operas to be presented for seven performances each, during the first twenty weeks of the season. The personnel includes Lucy Gates, Maggie Teyte, Ruth Miller, Blanche Duffield, Cora Tracy, Kate Condon, Gladys Caldwell, Elizabeth Campbell, Virginia Rea, Gertrude Shannon and Caroline Andrews for the female contingent, and William Danforth, Frank Moulan, Craig Campbell, Francis MacLennan, Ralph Brainerd, Richard Bold, Morton Adkins, Bertram Peacock, John Quine, Henri Scott and Herbert Waterous for the list of male singers.

The conductors are Richard Hageman and John McChie; artistic and stage directors, Jacques Coini and Charles Jones; chorus master, Harry Gilbert.

### Downing May Go Abroad

Robert Downing is on record himself as saying that he will probably go abroad next season to appear in "Ten Nights in a Bar Room" under the auspices of the Prohibition Party. The plan is to show the famous piece in England, Scotland and Wales. Downing is in receipt of an offer to take the piece overseas but has not definitely decided upon the plan.

### Wrothe Pulled Out

Ed. Lee Wrothe, who was billed with the George White "Scandals of 1919" prior to its New York opening and who rehearsed with it for its out-of-town showing, pulled out before the local premier, as he did not think there was sufficient to his part to warrant him staying in.

## Wellknown Burlesque Manager Has Two New Plays

Barney Gerard, one of the best-known and most successful producers of burlesque shows on the Columbia Circuit, has laid plans to invade the legitimate end of the producing game next season upon an elaborate scale, two new plays already having been approved of for a proposed presentation upon Broadway.

Barney's first will be "Kiss Papa" which will be produced the latter part of September. It's a musical comedy with a brand new idea—at least Barney says it will be a new one for New York.

Gerard's second venture will be "What Does The Public Want?" a revue in every sense of the word but staged under Gerard's personal direction.

Gerard in addition to having a big season with his burlesque shows made a nice piece of money out of his tour with the Jack Dempsey company. Incidentally Jack pins hope and some money on Dempsey's chance with the champion, Jess Willard at the Toledo meeting July 4.

## Start Two "Flo Flos" Early

The Levy & Plohn offices have decided to start two companies of "Flo Flo" on the road on August 15, one going south and the other to the coast. The L. & P. firm will not produce "Her Regiment" next season, but Max Plohn will have out a company of "Watch Your Step."

## Cast of "Welcome Stranger"

The cast for Cohan and Harris' new piece, "Welcome Stranger," by Aaron Hoffman, includes George Sidney, Chas. Low Clarg, Mabel Julienne Scott, Frank Herbert, Minnie Milne, John F. Webber, Fred Malcom and John Adair. It will open in Baltimore on May 19.

## MUSICAL REVUE STOCK PLAN SET FOR COMEDY THEATER

Morrissey and Green to Produce Series of Shows A la Weber and Field Style—Shubert Approves

LEE SHUBERT has approved the plan whereby the Comedy, New York, will house a permanent musical revue stock company starting next September which will have William Morrissey and Harry Green as the producing heads of the new organization. The success of Morrissey's "Toot Sweet" production has resulted in the Comedy being turned over to Messrs. Morrissey and Green for the review policy which will have pieces produced on the plan of the former Weber and Fields style.

Morrissey and Green have a number of ideas already laid out for the proposed musical revue idea and it

is likely that some of the former Weber and Fields show will be revised upon more modern plans.

The cast as far as known at present is sure to include both Morrissey and Green as well as Elizabeth Brice, Lon Hascall and May Boley who are now with the show at the Bayes Theater.

The Morrissey-Green project will be the first of its kind on tap in New York for some time, with the promoters of the belief that the time is ripe for such a proposition, the success and splendid notices of "Toot Sweet" being responsible for the Comedy plan.

Harry Green for some years has been a featured comedian in vaudeville, having appeared in sketches from Aaron Hoffman's pen for some time, his last vaudeville characterization being that of George Washington Cohen.

Elsie Janis Guest Of Honor At Lambs Gambol Sunday Night.  
John P. Slocum Denies Rupture With John D. Williams.  
George W. Lederer's New Show Opened Monday In Chicago.  
Teddy Gerard Is Due In New York From London In July.  
Mitzi Hajos Plays Part Of Next Season In "Head Over Heels."



*MARGARITA FISHER, Starring in American Productions*

# MUSICAL PLAYS GO ONWARD AND UPWARD

BY KENNETH MACGOWAN

## Urban, Bolton, Wodehouse and Kern Share Credit for Perfection of This Class of Entertainment Today—Performers and Productions of Other Days

NOBODY knows just why F. P. A. is plugging the vaudeville game of the '90's. Perhaps for the very simple reason that when the First Columnar Philosopher and Last Linear Jester to Greater New York was the Yorick of the Middle West his tastes clung to the lower rungs of the American ladder of theatrical wit and humor. He preferred Vesta Tilley in vaudeville to De Wolf Hopper in the legitimate. He heard *Tarrara Boom de Ay* when he might have listened to Della Fox sing, *I am the Belle, They Say of Avenue A*.

### Might Write Musical Comedy History

It's a pity that F. P. A. clings to this first love. For he might write us a bully history of the great American art of musical comedy. He knows the field particularly well, because he belongs in his own right to that gallant band of reformers who tried to prevent musical comedy from becoming our most typical art product—John Kendrick Bangs, who stooped from "The House Boat on the Styx" to "Lady Teazle;" Wallace Irwin, who fell from "Hashimura Togo" to "The Dove of Peace" and Franklin P. Adams, who deserted Our Own Mr. Pepys for a task of putting O. Henry into lyrics via "Poor Lo."

### Steady Course of Development

F. P. A. or no F. P. A., American musical comedy has gone steadily on upon a course of development which leaves generations of memories and monuments of progress behind.

Skipping "The Black Crook" and Henry Dixey's youthful beauty and Kiralfy, let us start in the modernity of thirty years ago. Or at any rate in the time of that glorious oligarchy, the Bostonians, and those unapproachable Gracchi of "comic opera" Reginald De Koven and Victor Herbert. By the link of Harry B. Smith they might almost be denominated the Siamese Twins of the lyric stage.

For those whose memories stretch back to the Bostonians' production of "Robin Hood" and "The Serenade" know that there was far less difference between those two when they were laying the foundation of our native musical entertainment than there is today.

### Performers Better Remembered

Memory has a trick, however, of classifying the '90's far more readily by names of performers than composers. The Bostonians, De Wolf Hopper, Jefferson De Angelis, and Frank Daniels are better classifications than the names of the composers of "Panjandrum," "The Jolly Musketeer," or "The Idol's Eye." Whoever wrote them, they had flavor. It would seem an absurd flavor today, no doubt, as absurd as tutti frutti; but these pieces had "style." Recall Frank Daniels in "The Wizard of the Nile" and how he bade you "watch me Wiz." It was "Aida" on a bat.

Who forgets:  
"Star light, star bright,  
Very first star I've seen tonight,  
Tell me, tell me what I want to know.

Does the girl that I adore  
Love me less or love me more?  
Star light, star bright,  
Tell me, I implore."

### Mack Sennett in "Wang"

Who cannot recall the song of the tattooed man—"He was a human picture gallery"—or *The Man with the Elephant on His Hands* from "Wang"? Incidentally, those who saw the Shuberts' revival of "Wang" about 1905 have doubtless completely forgotten that it contained two movie luminaries of the first order. One of them was "Margaret" Clark, and the other was that Nestor of the flying pie, that Ziegfeld of the California beaches, Mack Sennett. He played Chow Sury, innkeeper and doubtless prince of the pantry even then.

By the same program you may learn that the authors of book and score of "Wang" were J. Cheever Goodwin and Woolson Morse. But who were J. Cheever Goodwin and Woolson Morse?

Hopper, of course, recalls Sousa—and "El Capitan" and "The Charlatan" and "The Bride Elect," but not the fact that Charles Klein was Sousa's librettist. And somewhere around this time, or a bit earlier, the Castle Square was reviving Gilbert & Sullivan, Francis Wilson was still musical, Augustin Daly imported English things like "The Runaways" and Dan Daly was saying "Oh, fudge!" Or was that popular expletive created in the days when Henry W. Savage had worked "up" from the Castle Square classics to Pixley & Luders?

### Four Types of Musical Shows

At any rate, the twentieth century very definitely ushered in four types of native musical entertainment. For one, there was the early K. & E. type—the Americanized "pantomime," such as "Blue Beard," where Eddie Foy as the Old Woman Who Lived in a Shoe acquired his fondness for large families; "Mother Goose," which rejoiced in Joseph Cawthorne, Harry Kelly and Clifton Crawford, and "Humpty Dumpty"

in which Maude Lillian Berri as Prince Rudolph sang *Mexico*. That was the heyday of John J. McNally. Another distinct style was the Pixley & Luders' piece—"The Burgomaster," "King Dodo," wherein Miss Berri's limbal rival, Cheridah Simpson, played Piola, a Soldier of Fortune, and Raymond Hitchcock hid his fair youth beneath a peanut crown, and "The Prince of Pilsen," which introduced us to the habits of the Czechoslovak Republic and parted us from the Wagner Palace Car joke.

### Anglo-American Creations

Modern musical comedy which in the Pixley & Luders' products and Richard Carle's "Tenderfoot," "The Storks" and "The Mayor of Tokio," put a certain new touch to the old comic opera—came closer in various Anglo-American creations like "Florodora" and "The Belle of New York." But it only definitely arrived with the advent of George Ade and "The Sultan of Sulu," and "Peggy from Paris," not to mention Ade's first and now forgotten effort "The Night of the Fourth" with Matthews and Bulger.

### The "Chicago Show"

The "Chicago Show" deserves next mention—"The Royal Chef," "The Isle of Spice," "The Land of Nod" and other immense Western successes and Eastern frosts. More sophisticated products, such as "The Yankee Consul" and "Fantana" got nearer to the present type as well as to success. With "Piff! Paff! Poof!" and Raymond Hubbell's "Fantana" (remember *Tammany, Laughing Little Almond Eyes* and *Just My Style?*) we began to get that characteristic of almost all later musical entertainment—"chorus stunts." In this case, I recall, the young ladies produced a row boat out of their blouses or their hats or some other appropriate piece of clothing.

### The Renaissance of Herbert

Between those days and the present stands only one other movement worthy of mention—the renaissance of Victor Herbert in his exceptionally pleasing pieces, "Babes in Toyland," "Mlle. Modiste," "It Happened in Nordland," and "The Red Mill."

To come down with a bang on the present, one has only to read a program of eleven and a half years ago beginning:

The Ziegfeld Revue  
FOLLIES OF 1907  
1234567 89 10111213

Another of Those Things in  
Thirteen Acts

Conceived and Produced by  
F. ZIEGFELD, JR.

Words by Harry B. Smith. Music  
and Lyrics by Everybody.

### Progress of the "Follies"

They were a very different "Follies" in one way—they lacked Joseph Urban. And so they lacked that beauty which has remade American musical comedy almost as much as has the "intimate" type of piece which came in with "Adele" and has reached its perfection in the Princess Theater shows. From the "Follies" of about 1914 or 15, through which Ziegfeld introduced Urban to the musical stage, he has spread rapidly over the Klaw and Erlanger productions, which in "The Pink Lady" had been pleasing enough but which under his brush and lights took on rare effulgence in "Around the Map." Urban's influence spread far and fast, forcing "broken color" and new daring on rival painters for the Shubert monster revues at the Winter Garden and enlivening the good taste and luxuriousness of Dillingham's productions.

### Urban Must Share Credit

Urban must share the credit for the pleasant perfection of musical comedy of today with three remarkably skillful writers and a musician, Messrs. Bolton, Wodehouse and Kern. There are other amusing librettists and not a few composers—like the unapproachable Irving Berlin—who can excel these three on occasion. But the evenness and precision of their performance—either together or severally—is what has given our lighter pieces of today an average of pleasing entertainment that can risk comparison with Urban's bright settings.

### Weber-Fields Days Gone

One word more—for something, definitely departed. It is Weber & Fields marvelous old music hall. The stars, they were many—Weber, Fields, Pete Daly, Hopper, Warfield, Bernard, Collier, Lillian Russell, Fay Templeton, Marie Dressler, Anna Held, Cissie Loftus, Ross & Fenton. The burlesques were many, too, and as incomparable—"The Conquerors," "Du Hurry," "Barbara Fidgetty," "Quo-Vas-Iss," "The Stickiness of Gelatin," "Waffles," the "Amateur Cracker," "The College Widower," "Tess of the W'eberfield," "Thrilly."

When Weber & Fields closed its doors, after Weber's attempt to follow alone with a burlesque of "The Merry Widow," and when the old partners' attempt to "come back" proved a failure, the lighter side of the American theater lost a native something of very real worth. Its lack is felt today. Perhaps it may be filled tomorrow. F. P. A. might do something to that end.

FOR  
LATEST AND EXCLUSIVE  
DRAMATIC NEWS  
TURN TO PAGE 937

## REPEAL OF WAR TAX URGED

### Managers' Association Starts Nationwide Campaign

#### —Letter to Representative Fordney

A CAMPAIGN for the repeal of the amusement war tax has been started by the United Managers' Protective Association, representing the various amusement interests of the United States. An appeal was addressed to Representative Joseph W. Fordney, Chairman of the Ways and Means Committee of the House, citing the various channels through which the theater is contributing to the Government, and urging a repeal of the tax on the ground that it is a tax on the public and not on the theaters.

The letter to Representative Fordney was in part as follows:

"The theater has occupied a unique position under war conditions. Its costs have doubled. Its direct Federal taxes have doubled. Its indirect Federal contributions (in the way of increased railroad fares and railroad tax tickets) have almost

doubled. But the theater, unlike other enterprises, has been unable to increase the price of its product or pass on any of these costs to the public.

"The theater is not appealing for a repeal of its direct taxes, such as the Federal tax based on seating capacity or indirect taxes, in the way of taxes on the traveling expenses of companies on the road, but asks that the tax on its patrons, on the theater-going public be repealed.

"This organization represents the legitimate theaters from Maine to California, and from the Great Lakes to the Gulf. It asks that the attendance of theaters be not further discouraged and lessened by the tax on the theater-going public."

Individual appeals will also be made from theaters all over the country, and plans are under way for a vigorous campaign.

## IS THAT SO!

Betty Prescott, who was last seen in "An Ideal Husband," has joined the cast of "A Little Journey" at the Vanderbilt Theater.

Jack Cagwin and Gladys Walton, both of whom were seen here earlier in the season in "The Melting of Molly," have been engaged by the Shuberts for "Bing, Bang, Boom."

Dore Davidson is planning to leave for his usual summer jaunt, playing in "The Melting Pot" over the Vawter Circuit, returning to New York City early in September, freshened for his regular work in the field of productions.

Tavie Belge, the Belgian prima donna, sailed for her home June 5, accompanied by her husband, Captain Emil Hendricks. They reside in Antwerp. Mlle. Belge will return in the early fall, to appear again in "Fiddlers Three."

Hans Roberts will appear with "The Big Chance" under A. H. Woods next season.

Robert Pitkin is in town and has not yet made up his mind just what show he will be with next season. He has several offers. Bob spent most of last year with two different Broadway shows in New York.

Marguerite Farrell, of "Knock the 'ell Out of Kelly" fame, has been engaged by the Shuberts to play one of the leading roles in "Bing, Bang, Boom," their musical novelty now in preparation.

Chester Rice is back in New York, after a long season on the road with the David Warfield show. Rice will again be with Warfield next season, when another trip to the Coast is booked by the Belasco offices.

Walter Wilson, who was one of the principals in the revised production of "The Climax," has, signed with the Shuberts for next season.

A. Douglas Leavitt, the principal comedian with "Take It From Me," has been engaged to write the new books for some of the burlesque shows next season. Before Mr. Leavitt entered the production end he was best known as Abe Leavitt of burlesque.

## Death of Frederick Thompson

Frederick Thompson, well known showman and theatrical producer, builder of Luna Park and the Hippodrome, died at St. Vincent's Hospital, June 6, following a series of five operations. Mr. Thompson was born in Nashville, Tenn., in 1872, and his first venture into the amusement world was the building of "A Trip to the Moon" at the Buffalo Exposition. At the height of his career, he was worth more than \$1,500,000, but subsequently lost it all. He was married in 1907 to Mabel Taliaferro, from whom he was divorced in 1912. His second wife, formerly Selene Wheat Pitcher, survives him.

## Lew Fields Opens at Shubert

"Good Morning, Judge" terminated its long engagement at the Shubert Theater Saturday, because of the decision of Mollie King to retire from the cast, owing to her recent marriage. In September Miss King is to return to "Good Morning, Judge," to tour in this play with the other featured members.

Lew Fields in "A Lonely Romeo" opens at the Shubert Theater tonight.

## Friars Hold Election

The Friars held their annual election June 6, at which there was but a single ticket in the field. George M. Cohan was re-elected as Abbot, John J. Gleason as Dean, and Frank Stevens as Secretary. Joseph Klaw was elected Treasurer.

The following were elected to the Board of Governors, to serve two years: Eugene Walter, William A. Brady, John Pollock, Louis B. Epstein, Joseph Moran, and Ralph Trier.

## Mae Murray in Play

Sam Shannon has placed Mae Murray under contract to appear in a play with music, book by Edgar Allan Woolf, which he is to produce in New York in September. This will be the first of several musical productions to be made by Mr. Shannon.

## "You'll Like It" Stops

"You'll Like It" stopped suddenly at the Playhouse, Chicago, last Wednesday night May 28 and the house is now dark. Harold Bucher, an oil well promoter, was the angel to the extent of about \$12,000. Lydia Barry De Grasse and others in the company are suing for salary. No one seemed to know what the show was about. Mr. Bucher has had some costly experience but says he is going to try it again.

## Four "Listen Lester" Troupes

John Cort has arranged to present four companies of "Listen Lester," his musical comedy success, for next season. The organization now playing at the Knickerbocker Theater, will in all likelihood remain there until the new Cort-Stoddard-Orlob musical show, the present title of which is "Just a Minute," opens there in September.

## Music Shows Again at La Salle

The La Salle Theater, Chicago, will revert from moving pictures to musical comedy on Sunday evening June 8th, when "Honeymoon Town," a musical comedy by Will M. Hough, Byron Gay and Felix Rice, will be staged for the first time. The cast will include Bernard Granville, Roy Atwell, Jack Price Jones, Fred Fear and Frank Johnson.

## DRAMATIC MIRROR

## ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Address to the Office of the Association



The last meeting of the Council was held in the association's rooms, 607-608 Longacre Building, June 7th, 1919. The following members were present:

Messrs. Francis Wilson (presiding), Mills, Stewart, Mordant, Miss Reed, Miss Sears, Messrs. Deming, Trevor, Mrs. Hull, and Messrs. Westley, Cope, Christie, Brian and Browne.

New members (through N. Y. Office): Audrey N. Anderson, Mildred Arden, Lloyd A. Ballist, James Brown, Samuel J. Curtis, Wilbur Cushman, R. M. D'Angelo, Arthur Donaldson, Ann Eggleston, Frederick Esterbrook, William J. Gaffney, Arthur Geary, Richard Gloucester, Arleen Hackett, Winifred Hanley, Sydney Hayes, Fred Heider, Valerie Hickerson, Florence Hope, Sam Howard, William Humphrey, Charles Kennedy, L. Emile La Croix, Chrystine Langford, Walter Law, Georgia Lee, William Hugh Mack, Will Marsh, Stephen Paul, Katherine Raynor, William Renaud, David Rogers, Harriet Ross, John J. Shannon, Alison Skipworth, Victor Sutherland, Albert Van Antwerp, George Wallace, A. Burt Wesner, Louis R. Welheim, Bobbie Woolsey; (and JUNIOR MEMBER): Al Shortell; (and through CHICAGO OFFICE): Oswald Leonard Jackson (senior member); and Charles L. Jones (junior member).

At the time of writing there have been no further developments in the controversy between the Producing Managers' Association and the Actors' Equity Association. The tremendous interest in the present situation is shown by the number of letters which come to us daily, asking for information.

One of our councillors, who happens to be out West, writes that he can hardly wait for the arrival of the New York papers to learn the status of negotiations.

We are, of course, only too anxious to keep our members informed, and our staff is very busy these days with this work.

One of our most active councillors is Mr. George Arliss, who sailed for England on the 5th instant, his first trip in four years. The day before he sailed the honorary degree of Master of Arts was conferred upon him at the commencement exercises at Columbia University. This is a very great honor, and will be received as a tribute to the whole profession. This is the way in which Mr. Arliss would wish it to be regarded, we are sure. The last actor to be so honored, if we remember rightly, was Sir Johnston Forbes-Robertson.

While we are talking of honors, the Council at its last meeting enthusiastically voted a life membership to Miss Elsie Janis, whose patriotic, unselfish work at the front has reflected credit on us all. Miss Janis has been a member of the A. E. A. for several years.

## Coburns Get Anspacher Play

Mr. and Mrs. Coburn have accepted a play by Louis N. Anspacher entitled "All the King's Horses" for production in October. Dr. Anspacher's play is described as a drama in three acts dealing with a subject of vital interest and national importance. An "all star" company of players will be engaged for its interpretation. The Coburns will also send "The Better 'Ole" on a tour of the larger cities of the country, with De Wolf Hopper starring in the role of "Old Bill."

## THE BROADWAY TIME TABLE

FOR WEEK ENDING JUNE 14

Theater	Play	What It Is	No. of Times
Astor	East Is West	Peg O' My Heart Under the Willow Tree	198
Belasco	Dark Rosaleen	Horse race effects united Ireland	63
Bijou	Love Laughs	Love laughs at propinquity	31
Broadhurst	39 East	Play of New York boarding-house life	90
Casino	Somebody's Sweetheart	A score of tuneful numbers	198
Central	Take It From Me	Department store set to music	88
Geo. M. Cohan	Griffith Repertory	Extended engagement of "Broken Blossoms" (film)	65
Comedy	Toby's Bow	Fine character study of old negro	154
Cort	The Better 'Ole	Bill, Bert and Alf in the flesh	276
Criterion	Three Wise Fools	Has a certain amount of whimsy	263
Eltinge	Up In Mabel's Room	A chemist the central figure	173
48th Street	I Love You	A farce with a genuine idea	56
Fulton	Please Get Married	A twin bed opus	128
Gaiety	Lightnin'	A triumph for Frank Bacon	340
Garrick	John Ferguson	Religious and philosophical conflict	40
Globe	She's a Good Fellow	Dainty musical comedy	56
Harris	Who Did It?	To be reviewed	8
Hudson	Friendly Enemies	German-Americans drop their hyphens	451
Knickerbocker	Listen, Lester	Fine show for the T. B. M.	202
Liberty	Scandals of 1919	Mostly scandals	16
Lyceum	Daddies	Sentimental but not sticky	330
Lyric	The Lady in Red	Conventional musical comedy	40
Miller's	La, La Lucille	Moneymoon versus honeymoon	24
Plymouth	The Jest	Revenge a la Florentine	77
Selwyn	Tumble In	"Seven Days" musicalized	95
Shubert	A Lonely Romeo	To be reviewed	7
Vanderbilt	A Little Journey	Rejuvenation by a train wreck	197
Winter Garden	Monte Cristo, Jr.	Extravaganza written with imagination	143

\* This Mirror Feature is imitated by other Amusement papers.

## A. H. WOODS BUSY More Than Thirty Companies Now Being Organized

More than thirty companies will be in operation under the direction of the A. H. Woods office during the coming season. Of these, at least twenty-one will be road companies of current plays.

Among the new productions are numbered several plays which Mr. Woods brought back with him from England recently, as well as a half dozen by American authors. Practically all of these are now either in rehearsal or under way toward production. "A Voice in the Dark," by Ralph Dyer and Willard Mack, will be the first of the new shows to get under way, while others either in rehearsal or being cast include, "Not Tonight, Josephine," by W. Somerset Maugham; "The Jury of Fate," an English drama by C. L. S. McLellan; "Oh, George, Forgive Me!" a farce by Wilson Collison and Otto Harbach, in which Doris Kenyon will return to the speaking stage; a new farce for Florence Moore, entitled "Breakfast in Bed"; Pauline Frederick's new play, "Lady Tony," by Willard Mack, and "The Unknown Woman," by Marjorie Blaine and Stanley Lewis, which will serve as the vehicle for Marjorie Rambeau.

Of the road shows, there will be five companies of "Under Orders"; four companies each of "Friendly Enemies" and "Up in Mabel's Room"; three of "Parlor, Bedroom and Bath"; two of "Business Before Pleasure," and one each of "The Woman in Room 13," "The Big Chance" and "Roads of Destiny."

### Actors' Memorial Day

According to an announcement made by Daniel Frohman, an Actors' Memorial Day probably will be celebrated on Friday, Dec. 5. One of the principal objects of the setting aside of the day will be to raise funds for the Actors' Fund of America, of which Mr. Frohman is president. The public will be asked to commemorate in this fashion the work done by the members of the theatrical profession during the war. Headquarters for the movement have been established at the Hotel Commodore.

### Henderson Players' Season

The Henderson Players announce that they will spend the summer playing at summer hotels. Alfred E. Henderson has engaged the service of Robert W. Sneddon, who writes one-act plays, and is now on the trail of Ahmed Abdullah and Harry Kemp.

### Big Record for Play

Of the nine attractions that closed on Saturday night, "Three Faces East" reached the highest number of performances, accumulating almost three hundred and fifty times. "Forever After" was second in position, coming within a few of three hundred performances.

### Village Follies Start June 18

"The Greenwich Village Follies" will open at the Greenwich Village Theater on or about the 18th of June. In spite of the litigation with Mr. Ziegfeld over the use of the word "Follies," the title will be used.



## NO MAN'S LAND

By Mile-Rialto

ADELE ROWLAND is one of the many who has felt the call of green fields and wooded hills and has hurriedly purchased a summer home up in Westchester. She is all ready for the hottest days that the weather man can boast of, for she has a bathing pool right on her property. And this pool, if Miss Rowland decides to turn her summer home into a year-round home, will serve to keep her in ice next season. Thus does Miss Rowland's busy head plan for the future.

AMONG the stars of the flickering films who will once more act behind footlights will be Pauline Frederick, who returns to a waiting public in "Lady Tony." But the spell of the movies is evidently still upon her, for it's a rip-roaring melodrama of the West—the woolliest and wildest day of the West, as we understand it. It should add dash to the season, for it has been a long, long while since "the days of forty-nine" were set before an audience.

YVETTE RUGEL has a voice, and she can use it, too. But as far as New York theater-goers are concerned, they never knew that she could do more than whisper, for when appearing with Johnny Dooley, she was obscured vocally by his amusing foolery. But in "The Scandals of 1919" she has come out as a full-fledged singer and many a number was made enjoyable through her clever reading of the lines.

WHEREAS Ann Pennington was not given a chance to do anything besides dance. Somehow, we suspect Miss Pennington has many undiscovered talents hidden away that the generally observant stage director has not yet developed. She has shown pretty good acting ability on the screen, so why not let her do more than dance on the stage? Of course, she is a good dancer and always presents a pretty picture—but then she could dance and act a little, too.

FRANCES CAMERON will be among those present in town this week now that Lew Fields has decided to make New York his summer home. "A Lonely Romeo" is the name of Mr. Fields' musical offering, and Miss Cameron is undoubtedly one of the reasons for Romeo's loneliness. She can always be depended upon to liven any musical play, for she is both good to look at, and talented.

WITH the rapid approach of the one-piece bathing suit days, it is not hard to believe a certain bit of news which comes via the Greenwich Village Theater. It is to the effect that Bessie McCoy Davis has her own little way of keeping cool. And, being a kind-hearted lady, she would have the world know of it. Long Beach is her summer home, so after a dip into the rolling waves, she remains in her one-piece suit, slips into a long coat and hurries to New York. There she runs into the Greenwich Theater and rehearses for the Village Follies. No spectators are allowed however.

FROM being Glad Girls to Might Have Been Daughters is the happy fate of both Helen Hayes and Madge Bellamy, who succeeded Miss Hayes in "Dear Brutus." Little Miss Bellamy, who receives her first opportunity to face a New York audience, is gaining a warm welcome in the Barrie play. And she is a mighty fortunate young lady to have had the charming role of the little daughter to come to town in. Previous to this, she has played on the road in "Polyanna," which, by the way, was the offering that gave Miss Hayes her "big chance."

GREENWICH VILLAGE now has another celebrity to boast of, and that is none other than Julia Marlowe. That busy little colony has long been famous for many things besides bobbed hair and smocks, but now it has been given a real reason to have it pointed out to sightseers. Mrs. Sothorn has acquired the property at 21 Washington Square North, and as the stable at the rear of her home fronts on Macdougall Alley, she can keep herself occupied on rainy days by watching the doings of the artist folk who live in the famous studios on the Alley.

THE Century Roof "Midnight Whirl" has gone all the way to Shanghai, China, for its latest beauty, Peggy Pelham. Now Miss Pelham, it seems, is not Miss Peggy Pelham at all, but instead—just to prove that she is a regular midnight frolicker—she has taken a nom de plume. It appears that she is really the daughter of a former United States Consul at Shanghai, who after receiving an education at Washington, D. C., decided to try her hand, or rather her toes, at play behind the footlights. So popular is the young lady that Morris Gest is planning to have a Chinese number written for her. Thus another little Broken Blossom comes to Broadway.

FLORENCE MOORE will be a regular "star" next season. After playing a season in "Parlor, Bedroom and Bath," her comedy talents have been recognized and along with the Fall openings will come Miss Moore in "Breakfast in Bed," which promises to be another of the popular bed room farces. Florence Moore was one of the first "bedroom farceurs" and so, of course, it's only fair that she should be one of the first to be starred in a bedroom farce.

ADA MAE WEEKS remains longest in the memory of the spectators of "Listen, Lester." She stands out conspicuously at the Knickerbocker, and that is an achievement which would test players of far greater experience and reputation. There is an unaffected and wholesome youthfulness about her personality, a charming grace and simplicity about her dancing, which when added to a development of an attractive singing voice should make her our leading feminine musical comedy figure. It is understood that Miss Weeks will be starred in John Cort's new musical show next season.

## PLAY CALLED OFF "Who Did It?" Held Up by Injunction of Film Men

The premiere of the play, "Who Did It?" which was to have taken place last night at the Harris Theater was held up by an injunction which the managers of "The Spreading Evil," a film, which has been showing at the Harris, obtained late yesterday afternoon. The motion picture managers secured an injunction against H. H. Moss, manager of the Harris, restraining him from presenting the play "Who Did It?" claiming, it is alleged, that they had contracted for the theater for an indefinite period.

The injunction was obtained so late that Walter N. Lawrence, the producer of the play, did not have time to notify the newspapers. Critics, first-nighters and others went to the Harris at the appointed time to witness the production but found the actors of the play assembled in the lobby and posters of the film on the front of the theater announcing that a showing of the picture was being given inside.

"Who Did It?" which marks, it is said, the first long play by Stephen Gardner Champlin, an author principally known to the vaudeville public, seems to have a difficult time in getting a production. It was first announced for the Belmont Theater some weeks ago, but was postponed. Then it was scheduled to be presented there last Thursday night, and again it was postponed. In the meantime theatrical writers have been amusing themselves in their columns by guessing as to the identity of "Who Did It?" The presentation at the Harris marked the third time it had been announced for production.

The leading role in the play has been assigned to Mary Moore.

### Crawford Has Faith in Show

Although Clifton Crawford has shelved his new musical production until next season he is determined to bring it out again next fall although making a number of changes deemed necessary to put the pep into the show that would make it right for Broadway.

"I Love a Lassie," played four towns on its preliminary work out on the road, opening in New Haven for three days, playing three days in Hartford, three in Springfield and a week in Providence where it closed May 31.

The show was panned in New Haven and Hartford, but received good notices in the other stands.

Crawford is sponsoring the production with the Shuberts booking it. While Crawford was not wholly satisfied with its presentation he is convinced that the production is good enough for New York with the proper attention.

"I Love a Lassie" was adapted for the stage from a little vaudeville idea by Erwin Connelly. Frank Stammers did the staging.

### Frank Conroy Sails

Frank Conroy, the director of the Greenwich Village Theater, sailed June 4 for London with the view of obtaining a number of new plays for the Greenwich Village Theater for production next season.

# IN SOPHIE TUCKER ROOM NIGHTLY AT 9 TO CLOSING SOPHIE TUCKER With Her 6 Kings of Syncopation

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SPEEDY  
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BREAKER

In the Main Restaurant at 7:30, 10, 11:30

HENRY "GOING SOME"  
FINK'S

A BEVY  
OF  
PRETTY  
GIRLS

Genuine Old Fashioned Southern Dinner—Served 6 to 9—\$1.75

NIGHTLY, 10 P. M. TO CLOSING, IN PARADISE, THE FAMOUS DANCER  
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**DORALDINA** LARUMBA SHIVER—HULA HULA  
and TURKISH HAREM DANCES MISS LILLIAN CARLETON, Hostess

UNTIL YOU VISIT  
**REISENWEBER'S**  
Columbus Circle at 58th Street  
YOU HAVEN'T SEEN NEW YORK

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Headquarters of High class trade—European plan—  
Fire Proof—Elevators—Center of attraction—Garage  
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## WHAT THE SHOWS ARE DOING ON THE ROAD

**CLEVELAND:** SHUBERT COLO-  
NIAL—Eddie Ellsler was here in "Old Lady  
31." This was her first visit to Cleveland  
in many years, and she was accorded a  
most hearty welcome. The play was a big  
hit. This is the last attraction of the  
theatrical season at this theater, and the  
house will be re-opened on June 8th, with  
a stock company.

**CHICAGO:** STUDEBAKER—Guy  
Bates Post in "The Masquerader" left  
the Studebaker, Saturday night, and  
started on a long trip which will take the  
troupe to the Pacific Coast. The Stude-  
baker will be dark for a while. POWERS  
—Ruth Chatterton left Powers also on the  
same night. Her successor is May Rob-  
son in a new melodramatic farce entitled,  
"Tish," adapted from Mary Roberts Rine-  
hart's stories by Edward Rose, which  
came June 1. COLONIAL—Fritzi  
Scheff remains until Saturday night June  
7, when she will be succeeded on the fol-  
lowing evening by "Angel Face," Geo.  
W. Lederer's new musical production,  
which is claimed to be something new  
under the sun. Victor Herbert will con-  
duct the augmented orchestra on the open-  
ing night, June 8. Atkins.

**EDMONTON, ALTA.:** EMPIRE—  
Barnum, Hypnotist, did good business.  
He has a first-class show, and has had a  
very prosperous season in western Canada.  
Forbes.

**LINCOLN, NEB.:** ORPHEUM—The  
season closed the week of May 12. The  
house will remain open for a few weeks,  
however, showing pictures, and "Going  
Up" which is booked for June 13 and 14.  
Among the late road attractions were Neil  
O'Brien's Minstrels and "Odds and Ends,"  
which both played to poor business, and  
Ethel Barrymore in "The Off Chance,"  
to capacity business. Friend.

**LOUISVILLE, KY.:** GAYETY—"The  
Unmarried Mother," a problem play, is  
the Gayety Theater offering, week of June  
1. The advance sale is large. Clarke.

**MONTREAL:** HIS MAJESTY'S—This  
is the last week of the season at His  
Majesty's and Ethel Barrymore in R. C.  
Carton's "An Off Chance," makes a fine  
closing attraction. Miss Barrymore gives  
a capital performance of the leading role  
and is supported by an excellent company.  
Tremayne.

**OMAHA:** BRANDEIS—Henry Miller  
and Ruth Chatterton in "A Marriage for  
Convenience," played at the Brandeis Mon-  
day and Tuesday, June 2 and 3, to capac-  
ity audiences, as the last show of the  
theatrical season. Leavitt.

**PHILADELPHIA:** ADELPHI—"The  
Little Brother," starring Walker White-  
side, was given its first local presentation.  
The playwright, a former Philadelphian,  
Milton Goldsmith, made the play which  
has a certain timeliness. WALNUT—  
"Who Are You?" a musical comedy of  
the 28th Division, was given its first Amer-  
ican performance, preparatory to a tour  
through the state. The company has a  
lot of pep and many capable actors.  
BROAD—"Tiger Rose" is in its final  
week. LYRIC—Will close for season with  
the final week of "Lombardi, Ltd."  
FORREST—"Fiddlers Three" is about  
to close. The house is to have a film  
engagement. SHUBERT—"Oh Uncle"  
is going good in spite of hot weather.  
Cohen.

**SAN FRANCISCO:** COLUMBIA—The  
Columbia has for the fifth and final week  
De Wolf Hopper as star in "The Better  
"Ole." Otis Skinner will come to this  
house June 2, in "The Honor of the  
Family." CURRAN—The Curran is now  
in the last successful week with "Maytime."  
On June 8, "Cappy Ricks" will follow.  
CASINO—The Casino is filled again, this  
time, Will King is the attraction. He  
gave "Oh, Hello." Popular prices pre-  
vail and no seats are reserved. Barnett.

**SEATTLE:** METROPOLITAN—The  
Seattle Lodge of Elks presented "The  
Mikado" with a cast of 60 people for two  
performances. Elegant costuming and un-  
usual stage effects were features. Capac-  
ity houses. Mendell.

**WASHINGTON:** NATIONAL—"On  
the Hiring Line," the first of the new  
plays presented by George C. Tyler, by  
Harriet Ford and Harvey J. O'Higgins,  
deals in a humorous manner with the all  
absorbing servant question. It scored a  
sure success as a next season winner. An  
excellent company was seen in the presen-  
tation that included Emily Stevens, George  
Howard, Helen Hayes, Sidney Toler, Al-  
fred Lunt, Fania Marinoff, Josephine Hall,  
Harry Mestayer and Glen Hunter.  
POLY'S—Lew Fields has a genuine hit in  
his new musical comedy, "A Lonely  
Romeo," which was received with extended  
favor by large audiences. Warde.

**WILLIMANTIC, CONN.:** LOOMER—  
"Oh Baby," the supreme effort of A. B.  
Marcus, featuring Mike Sacks in the never-  
ending kaleidoscope with delectable chorus,  
packed the house for two days, May 19-20.  
Every seat was filled and people were  
turned away. Palmer.

## WHERE'LL WE GO! PLAY DATES AHEAD

### The New Stanley

The New Stanley has found favor with  
the public. It is located at 124 West  
Forty-seventh Street, not too far away for  
its patrons to give a thought to Broadway,  
and at the same time to dine amid sur-  
roundings merry and pleasing.

### Hotel Shelbourne, Brighton Beach

Metropolitan visitors to Brighton Beach,  
and all outsiders as well, are pleased  
beyond measure with a stop at the Hotel  
Shelbourne. The Shelbourne is noted for  
its excellent dance floor, and this year  
dancing is extremely popular to the blue  
notes of Lieutenant Jim Bryn's "Black  
Devil" Jazz Band. One of the features  
of their program is the comedy conducting  
of Sergeant "Jazbo" Giles. In addition,  
several regular vaudeville acts appear.  
These include Housley, Nikels and Dean  
and The Four Harmony Kings, the latter  
singing melodies of the old plantations.

### Hotel Majestic

The cafes at this hostelry provide cheer  
for man but not beast. Copeland Town-  
send has made himself and the hotel  
exceedingly popular by announcing, and  
putting into execution a reduction in menu  
prices, fitting the "apres la guerre"  
policy.

### Reisenweber's

The popularity of this famous restaurant  
continues unabated. Everyone who comes  
occasionally to New York makes a bee  
line for Reisenweber's to see and listen  
to Sophie Tucker and her Six Kings of  
Syncopation, or Doraldina in her noted  
gypsy dance. Each evening Doraldina  
imitates the Larumba in its lair.

### Rio Grande, Atlantic City

Now that the hot weather has set in,  
and the theatrical season in the larger  
houses has sort of bogged down, many  
parties of members of the "Proletariat" find  
it most pleasant to motor down to Atlantic  
City. In many cases, they have made  
their headquarters at the Rio Grande.  
Here, they find the best of metropolitan  
service and an unsurpassed and restful  
view of that gray and melancholy waste  
recently made famous by the flight of  
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## WITH THE STOCK COMPANIES IN MANY CITIES

**ALBANY: HARMANUS BLEECKER HALL**—The Fassett Stock Players at Harmanus Bleecker Hall, are in their sixth week and the current bill, "Broadway and Buttermilk," Blanche Ring's popular comedy with songs, afforded the various members of the company excellent opportunities. Individual hits were scored by Malcolm Fassett, Carl Gerard, Arthur Holman, J. Arthur Young, Ann Mason, Leonora Grito, Nedda Harrigan, and Julia Morton. Next week: "The New Henrietta." Herrick.

**CHICAGO: WILSON AVENUE**—For week of June 2, the North Shore Players are presenting here "Nobody's Widow," by special arrangement with David Belasco, in which Blanche Bates found stellar employment for several months in New York. Atkins.

**CLEVELAND: COLONIAL**—The Colonial Stock Company, headed by Clara Joel and Robert Adams, and supported by a company of well known Broadway favorites, opened last week with a splendid performance of "Happiness." Robert McLaughlin is manager of the company. **PROSPECT**—The Vaughan Glaser Opera Company opened its season of musical stock last week at the Prospect Theater with "The Firefly." It was a splendid performance, and was well received. Fern Rogers is prima donna of the company. Others in the cast are Jerome Daley, David Audrada, Gus Buell and Berta Donn. Loeb.

**COLUMBUS: B. F. Keith's Stock Company** is giving a first rate production of J. Hartley Manner's "Happiness." The play just recently discarded by Laurette Taylor. Maude Gilbert has Miss Taylor's role of "Jenny" and is doing favorably with the "Taylor-made" part. Russell Fillmore, the company's juvenile, has the leading male role and is giving a capital performance. Others who are doing good work in this play are Raymond Brambley, Maude Allen, Mayo Thatch and Bessie Warren. Langley.

**FALL RIVER: ACADEMY OF MUSIC**—The Blaney Players closed their season of Stock, May 31. During the twelve weeks the attendance was very large, the last week breaking all records. Mr. Lorenz and Miss Valaire were very popular. The company will open here in August. Gee.

**INDIANAPOLIS: SHUBERT MURAT**—The Stuart Walker Company offered an unusually fine production of "The Passing of the Third Floor Back." George Gaul gave a beautiful performance of the Stranger and was given excellent support by the entire company. Beatrice Maude as the Cheat, Lael Davis as the Slavey, Elizabeth Patterson as the Painted Lady, Margaret Mower as the Hussy, Aldrich Bowker as the Bully, George Sommes as the Satyr, McKay Morris as the Cad and Edgar Stehli as the Jew, being especially worthy of praise. Owing to the use of the Murat Temple week of June 9 by the Shriners for the national session of the Imperial Council, there will be no performance until week of June 16, when "Romance" will be presented. Kirkwood.

**JAMESTOWN, N. Y.**—Celoron Park opened May 30 with the largest crowd which has ever visited the park during its many years of popularity. Band concerts, chorus singing, and motion pictures constitute the principal attractions, and on June 30 the McLean Stock Company opens at the theater. The McLean Company has just closed its engagement at Akron, O., and after a few weeks vacation, the members will report here for rehearsals. Langford.

**MONTREAL: ORPHEUM**—The Orpheum Players give a good all round performance of a difficult play for stock—"The Eyes of Youth." It gave Margaret Knight the best chance she has yet had and she made the most of it. It is a hard role and was well played. Tremayne.

**SAN DIEGO: STRAND**—The Brissac Players gave that delightful little Irish comedy, "All of a Sudden Peggy," May 25. It proved a fitting vehicle for the entire cast. Miss Brissac is well entitled to special honors for her excellent interpretation of Peggy, which won her audience completely. Fred Raymond as Hon. Jimmy Keppel and Eddie Lawrence as Anthony were also good. The piece was well staged under the direction of John Wray. Chapman.

**SAN FRANCISCO: ALCAZAR**—The Alcazar was crowded the week of May 25, when the bill was "Never Say Die." It pleased and was very successful. W. P. Richardson and Belle Bennett are the stars. Next will come "The Scrap of Paper." Barnett.

**SPOKANE: WOODWARD**—The Woodward Players closed their season with the popular Billie Burke comedy, "Jerry." It is a particularly fine production and it is doubtful if any play of the entire 27 weeks has been more artistically produced from the standpoint of settings, wardrobes, and acting excellence. Rice.

**TORONTO: ROYAL ALEXANDER**—Estelle Winwood made her first appearance with the Robins Players as Polly in "Polly with a Past." Miss Winwood is very much out of the ordinary, and is bound to become very popular. Possessing beauty and a lovely voice, her Polly was the most attractive, and charming person we have seen this season. Dantree.

**WASHINGTON: GARRICK**—The season of stock by the Garrick Players was most auspiciously opened Sunday night, June 1, to a crowded audience that was notably strong in official and fashionable life, that enthusiastically complimented the players and the thoroughly creditable presentation of the opening play "Up Stairs and Down." Earle Foxe and Laura Walker established themselves instantly as favorites in the leads, seconded by an instantaneous success scored by Eileen Wilson as Alice Chesterton, the "baby vamp." Warde.

**WILKES-BARRE: POLI**—Summer stock opened June 2nd, with the return of Alice Clements and Edward Everett Horton, Wilkes-Barre favorites, who played the leading roles in William Collier's comedy, "Nothing but the Truth." They simply took the house by storm. Others in the company were Arthur Buchanan, Jack McGrath, Grant Irvin, Walter Marshall, May B. Hurst, Dorothy Blackburn, and Margaret Mason. Briggs.

### Corse Payton Closes

Corse Payton, after a 21 weeks' stock season in the Orpheum, Newark, closed his company Saturday night. Corse may play a number of vaudeville dates this summer. Another stock proposition is now being considered for next fall by Corse.

### Joe Payton's New Stock

Joseph Payton has plans all set for the inaugural of a new stock season in the Trent, Trenton, N. J. July 28, with "The Brat" as the opener. Joe has also arranged for stock productions of "Naughty Wife," "Daddy Longlegs" and "Eyes of Youth." The season is for five weeks.

### Prospect in Stock

The Prospect, which is operated by the Ben S. Moss offices and which up to this week has been playing vaudeville and pictures booked in by Moss, started a season of stock June 9, with "A Pair of Queens" as the opening bill. The Prospect has had a stock policy before and the present company will be under the direction of Seymour Brown, Harry Krivitz, Fred Ardath. The cast includes Mr. Brown, Josephine Stevens, Nila Mac, Nellie De Grasse, Fred Ardath, Harmon MacGregor (an old favorite in Brooklyn), Tom McGrane, George Sinclair, Dorothy Allen and Harry Stone. A new play, "The Debt," by Mr. Brown, will have its first stage presentation by the Prospect company during the week of June 16.

### MARRIAGES

**ORLOB-MEYER**—Frances Meyer, daughter of H. William Meyer, concert pianist and composer, and Mrs. Meyer, was married to Harold Orlob, composer of "Listen Lester," musical comedy now running in the Knickerbocker Theater, June 3.

### DEATHS

**BYRON**—Eva Byron died June 3 at her home, Grantwood, N. J. She is survived by her husband, Sidney R. Ellis, retired theatrical manager. Miss Byron started her stage career in the early eighties as a member of Augustin Daly's company.

**KIRWIN**—Susie Kirwin died May 29, at the home of her sister, Mrs. Kate Blair in Philadelphia. For about thirty years she was prominent in the field of light opera, being associated during most of that period with the late A. L. Wilbur, and being partly responsible for his great success in presenting a repertoire of comic operas on tour at prices sometimes ranging from ten to thirty cents. For a long period she headed the Susie Kirwin Opera Company, and was at other times identified with the Wilbur Opera Company.

**KLEIN**—Manuel Klein, composer and formerly musical director of the Hippodrome, died Sunday morning, June 1, following a period of ill-health and after returning from London, where he had suffered from shell shock during a Zeppelin raid. He was the brother of Charles Klein, the playwright, who lost his life in the Lusitania disaster.

**RIGBY**—Arthur Rigby, many years auditor for Charles Dillingham, died in his home in Youngstown, O., June 4. Mr. Rigby was forty-three years of age. He was closely identified with all Dillingham enterprises.

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# IN VAUDEVILLE

## SAVOY AND BRENNAN STOP ACT USING COPY OF THEIR TURN

Comedians Had Helped Out Soldier Show—Alleged One Bauman Continued Stage Work

SAVOY AND BRENNAN, who joined Ziegfeld's "Midnight Frolic" Monday, devoted last week while laying off in New York to stopping Bard and Bamm from using what the comedians charged as an out-and-out "copy" of their well-known style of comedy turn. Not only did the "team" file a regulation complaint with the N. V. A. against the men but Jay Brennan, acting as the business representative of the Savoy and Brennan combination, personally appeared before Edgar Allen, of the Fox booking force, and pledged his word that not only were Bard and Bamm "lifting" their act but that they were doing so without permission. Convinced that Savoy and Brennan were legitimately entitled to protection, Allen immediately arranged for the Jamaica date of Bard and Bamm being cancelled.

Allen claims that Bamm declared that his right to use the Savoy and Brennan patter was given them by the

comedians when the soldier show, "Yip Yap Yaphank" was first produced in New York.

It appears, according to Jay Brennan's statement to a MIRROR representative that when Irving Berlin started the staging of the big soldier show he asked Savoy and Brennan to lend what help they could and for the comedians to voluntarily "loan" what they could of their act for the occasion. Two boys, named Bauman and Fitzgerald were seen in a sort of Savoy and Brennan impersonation, with both Savoy and Brennan taking time to personally coach the soldier-entertainers.

The Bamm of the present Bard and Bamm turn is said to be Bauman of the former soldier duo.

Jay Brennan says that under no consideration did he or Savoy authorize anyone to take possession of any part of their act for use for permanent stage use.

Allen's action is commendable.

### Meyer Jones Dies

Meyer Jones, vaudeville agent, aged 42 years, who died June 3, was buried in New York last week, he having returned from Liberty in the Catskills, where he had gone in the hope of benefiting his health. When it was seen that there was no chance of his recovery, and with his condition becoming worse, the agent was brought back to New York. A widow and two children survive. Prior to his theatrical connection Meyer Jones was a member of the Phillips & Jones shirt manufacturing company, Jones getting \$500,000 for his interests. The Jones agency will be continued by Tom Jones, a brother of the deceased agent.

### Signs Bert Swor

Bert Swor goes with the Neil O'Brien Minstrels as one of the principal endmen next season. Bert is a brother of the Swor of Swor and Mack. O'Brien's other end will be held by "Sugarfoot," Gaffney, a minstrel find of Oscar Hodge's. A report appeared in a New York publication that the minstrels were going out but this Manager Hodge denies.

### Cohan's Generosity

George M. Cohan was positively unable to appear at the N. V. A. benefit. He was in Chicago. However, he wired the purchase of a gallery seat for \$500 and requested its re-sale.

### Like South America

Ed. Schooley and Ray Peabody, well known in vaudeville circles and whose old stamping ground is Chicago, are now in Buenos Aires, S. A., and write to friends in the States that they are well pleased with their success down there.

### Boyle Back West

Boyle Woolfolk, who is putting a summer show on tap at the La Salle, Chicago, has been spending a lot of money for railway fares of late, his anxiety to obtain the services of a prima donna for his production, causing most of the traveling. Boyle has just jumped back to Chicago, after a hurried trip here in quest of another principal. Florrie Miller-ship isn't to go with the show, after all, having decided to remain in vaudeville.

### Palace Runs All Summer

Heat or no heat the Palace Theater will not close this summer. The house has had a great season and enjoyed big returns during the influenza scare. The Palace business of late has been a little off, but a decrease is naturally looked for at this time.

### Boyle Considering

John O. Boyle of Boyle and Brazil, has an offer to stage numbers with a local production next season and may accept it if the Boyle and Brazil team doesn't accept a long route. The boys were recently on tour with "Atta Boy."

### Confirmation Party

B. S. Moss had to lay aside all thoughts of Broadway and show business last Sunday when his little daughter, Beatrice Moss, had a confirmation party at the Moss home at Far Rockaway, L. I.

Morrison's, Rockaway, Opens Its Season First Week In July.  
Elida Morris Scores Individual Hit In London This Month.  
Patricola Is Scheduled For London Appearance In September.  
Hugh Herbert Forms Partnership With W. B. Friedlander.  
Mrs. Ethel Hope Williams Plans Trip Across For Her Health.

## IS THAT SO!

Dan Dody staged the new show stop, the Strand Roof, which opened last week, and Dan dedicated the affair to Wolfie Gilbert, judging from the title, D. D. labeling it, "Mending a Heart."

Ray Owens hopped back from Toledo for the week end, reporting the weather there hotter than an Arizona desert, and with the town tied up by a strike and the air full of fight talk.

The B. K. Keith and F. F. Proctor theater managers are planning to hold their annual picnic the last week in June at College Point, L. I. A number of out-of-town managers here for their vacations will attend.

E. J. Sullivan, manager Orpheum, St. Louis, is in New York giving Broadway a thought and a dollar or two at meal times and renewing old acquaintances.

Edgar Dudley, the former Chicago vaudeville booker, now casting productions from a New York office, is reported as planning another matrimonial plunge.

Ray O. Archer, who manages Jess Willard and who was interested in the Wild West show that had Willard as feature several seasons ago, came into New York the latter part of last week from Toledo with the reporters hot after him for interviews about the big fight. It is believed here that Archer will return to a show proposition next year.

Ben Bard did not go West with the Sheila Terry act, but formed a vaudeville "double" with another man.

Jess Dandy is featured with Herman Becker's "Cold Turkey" act and will likely be with it again next season as a long route has been offered Becker.

Harry Miller and Lew King (baritone) have decided to take their new act west, opening for the W. V. M. A. the middle of August. It's their first trip west since forming the new turn.

## DINEHART AND JOSEPHINE AND HENNINGS IN NEW ACTS

### \$5,000 a Year

Alan Dinehart, who needs no introduction as an actor, and the author of "The Meanest Man in the World," which when he played it, was one of the best sketches in vaudeville, has written another playlet for himself entitled "\$5,000 a Year." Although it is not quite as good as his former vehicle, it is, nevertheless, high in merit. The plot revolves around a young man's scheme to get his employer to raise his salary, the title of the sketch, and how his wife's sagacity really does the trick, but after it looks as

though she has gummed up everything. Dinehart has written some really bright lines and he makes each one tell. His supporting company of four are good. After the action is speeded up a little Mr. Dinehart will have a playlet that will easily fit into the bill of a theater whose patrons like at least one sketch for their money. A good sketch is hard to find.

TIDDEN.

### Whittle

Mr. Whittle is a ventriloquist of the old ventriloquist school, but he has an act that is entirely new this season. He has the good taste to abandon his impersonation of the late Theodore Roosevelt, and appears as a Police Officer, forthwith rescuing unfortunate little dummies all over the stage.

RANDALL.

(New acts continued on page 948)

## Revert to Hoffman

The recent withdrawal from vaudeville of Harry Green and his jump to musical comedy brought out the inquiry, "What becomes of the George Washington Cohen sketches that he has been using in vaudeville?" Green told a MIRROR representative last week that they revert to the author, Aaron Hoffman. Green says Hoffman does not sell any of his vaudeville writings, but merely leases them on a royalty basis.

## Youngest of Rings on Stage

Another of the Ring family is on the stage. Little Miss Florence, a sister of Blanche and Frances Ring, is now in vaudeville, working under Joe Woods' management. Next season Joe will star her in "The Mimic World" revue, but at present has her doing a "single" around the local vaudeville pop houses. Joe predicts big things for Miss Ring.

## New Wilson-Gordon Act

Jack Wilson and Kitty Gordon arrived in New York last week from the Pacific Coast where they appeared for ten weeks in the Ackerman & Harris production of "Let's Go" in San Francisco. Wilson and Miss Gordon will take "In Two Reels" which they presented with the western show and assisted by six persons, will offer the act in eastern vaudeville houses.

## Stan-Stanley Act Closes

The Loew Circuit tour of the Stan-Stanley act has closed with Stan, reporting to the Shuberts for their new Winter Garden show, "Bing, Bang Boom." The ending of the vaudeville tour again thrust Joe Kane, the erstwhile picture comedian, out of a job.

## Coughlin With Pearson

James Coughlin, Rube comedian, has signed Arthur Pearson for his new show next season.



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# VAUDEVILLE VOLLEYS—From

**E**VA TANGUAY has made up her mind, according to her agent Harry Weber, not to play any more vaudeville this summer. Miss Tanguay plans a good rest and expects to be in splendid physical shape when she resumes her stage work in the fall.

Harry Hines is due on Broadway with one of his new vari-colored hat bands. (Hines is known to have fifty-seven varieties.)

Cancellations are just one blamed layoff after another. Ask any vaudevillian.

M. S. Bentham (better known among his cronies as Mike) found two moths playing a game of golf on his cuff links the other day. M. S. had evidently been down on Long Island.

Early to bed and early to rise makes a man an aviator. Time for vaudevillians to acquire the seaplane habit. They have tried everything else.

Johnny Dooley, erstwhile vaudevillian, has a secret. It's the ponies. Some of his spare time is spent at the track; likewise some money.

Joe Flynn once was classified as a sure-enough vaudeville comedian. Now Joe is a press agent, doing A-1 work for the Arthur Hammerstein shows and planting the stuff as well as writing it, which is some task. Joe has a chance to work in some of his stage comedy in his press stories.

## Friedlander Some Piper

William B. Friedlander writes music and lyrics and has been more than making it pay, but just the same Friedlander loves to play either the piano or the pipe-organ when not busily engaged in writing numbers or rehearsing acts. His hobby sure is music, evidenced by the installation of a handsome big pipe organ in his spacious home in Kew Gardens, L. I. It is some musical family when the Friedlanders are all at home—this takes in the clever Nan Halperin (Mrs. Friedlander in private life), the pipe organ, Victrola, piano, parrot, bulldog, etc.—and the neighbors are never without musical accompaniment for their meals when W. B. has his feet planted in front of the pipes. "Fried" has a mania however, for playing at uncanny hours, and whether it's midnight or 4 a. m., it is all the same to him. Many a time since the organ was set up Friedlander has hopped out of bed, slipped downstairs and, without any thought of any sleeping members of the family household or neighboring localities, has thumped away at some musical inspiration. When W. B. has company, so the story goes, he keeps his guests up most of the night, showing them the numerous keys and stops to his new instrument. Of course a repertoire of tunes accompanies the exhibition. It is needless to say that it is a treat to hear Friedlander play at any time of night.

## Bart McHugh Likes a Joke

Bart McHugh books acts and he produces them. Incidentally he runs over from his home town, Philadelphia, to look after bookings, etc., and finds time to crack a few jokes on the side. Recently he remarked Phillytown hadn't changed a bit, and that even the old Liberty Bell was not what it was cracked up to be.

## The Musical Friedlander Family—Booking Agents Plan Trip to Big Fight—Those Four Entertainers Made Good—Clarence Nordstrom an Ex-Vaudevillian

Neither are the Philadelphia Athletics, for that matter—eh, Bart?

Eddie Darling may go abroad this summer. Anyway, he hopes to, but business pressure may keep him on this side this summer. His brother, Al. Darling (manager of the Royal), is hoping he will bring back a little bull from Europe, but doesn't want one of the "bullsheviki" breed. Al lost his prize bulldog a few months ago.

If the Keith people ever award a prize to the house manager having the finest specimen of a baby (the real thing), Leon Kelmer wins it hands down.

That the Salvation Army has lost its chance to obtain the former N. V. A. clubrooms is evident by the arrangement made by Irving Berlin and business associates to occupy the handsome suite on Broadway.

## Tom Brown a Busy Chap

Tom Brown, the comedian of the Six Brown Brothers and the business representative of the Brown musical tribe, improves every shining hour. Tom, in addition to keeping the original Brown act going at high tension with the Fred Stone show, "Jack o' Lantern," when it's operating, and having the boys a musical feature with Ziegfeld's "Midnight Frolic," has a number of musical acts that he produced for vaudeville. Tom also formed the Tom Brown Band that was at the Hippodrome last season. When B. F. Keith organized the Keith Boys' Brass Band, Tom Brown took time to help whip the boys into concert shape. Tom has a number of personal business deals that also call upon Tom's time, and withal he is considered some hard-working hustler. Tom plans a number of new turns for vaudeville next season, according to report. He also tries to obtain a little outdoor amusement from his big automobile, which he drives himself.

## Going to the Fight

A merry party of New York booking agents are planning a trip to Toledo for the Jess Willard-Jack Dempsey fight. It will be after July 1, so there will be several cases of Long Island water on board.

Harry Jolson has been all over the United States and parts of Canada. The inevitable question everywhere is, "Are you a brother of Al's?" Of course Harry must reply that he is, and takes it for granted that it runs in the family to do things entertainingly while on the stage.

Sure seemed like old times to see Charles and Jess Freeman perambulating around Times Square. What is New York's loss is Chicago's gain.

Jim Donovan (Donovan and Lee) had a recipe for making a substitute for dry pipes, but lost it while going into a bar to look for a friend. Jim is not one bit perturbed about the loss, as he has no cellar to stock up for the dry season.

N. E. Manwarring is again commuting between New York and Free-

port. Max Hart's right-hand bower is now secretary of the Lights, and keeping business tabs on artists is one of the best little things "Manny" does.

## Quartette Made Good

When the Klaw & Erlanger offices decided to place Those Four Entertainers in their production of "The Velvet Lady," the vaudeville wise-aces looked askance and then shook their heads. They opined K. & E. had made a mistake taking a vaudeville singing turn that had only recently hopped into "big time" grace. But the w. a. were sure wrong, for the Entertainers went into the show and "made good" from the start. The legitimate engagement has done the quartette a world of good, and the moment that vaudeville has a date for them they will find a bigger welcome than ever before. Billy Renaud, the lusty-toned bass with this singing bunch, was once with the Primrose Quartette and doing black-face when George Van, now associated with the booking department of the Western Vaudeville Managers' Association, had out the Primrose boys, but was working them more as a sextette than anything else. The Entertainers have arrived and are sure of another long engagement next season.

## Lights Look for Good Season

The Lights at Freeport have started out a brisk summer season, but the joy of part of the life down there may be lost when July 1 inaugurates the parched throat season. The Lights have their annual election of officers the latter part of this month. The club has planned a number of novel and interesting social features for the summer.

Benny Piermont, late sergeant of one of the 77th Division outfits, has not yet made any vaudeville connection. It looks as though Mike Sheedy had indefinitely postponed the return of Benny to his old booking job.

Harry Singer is in Chicago, managing the State-Lake. Harry could remain there the rest of his live-long days, if he would only say the word. Harry likes New York so well that he doesn't relish the Chicago job. And Harry used to be one of Chicago's best-known Loop hounds.

Al Darling lives down town and manages the Royal. C. C. Egan, manager of the Colonial, lives around the corner from the Royal. So Al and Chris pass each other twice a day in the subway.

An agent looking for new material went into a small vaudeville house in Brooklyn. An act appeared carded "McIntyre and Heath." The agent rubbed his eyes. However the name was only borrowed for the occasion.

## Keeps His Own Books

Clarence Nordstrom, a hard-working, clever young chap, formerly

with the Harry Fox show, "Oh, Look," and now one of the featured principals with William Morrissey's "Toot Sweet," is a business-like worker off the stage. Clarence believes in keeping books on himself, and at the end of each season he knows just where he stands. Clarence tabulates what goes out and what comes in, and thereby is enabled to check up any financial advantage over the previous season. Clarence tries to make each succeeding season pay better than the last one, and, according to his books, has the credit on the right side of the ledger. Clarence is young and is a talented entertainer, and should have no trouble in going to the top of the ladder. Clarence has played vaudeville and musical stock. He is from the West and the folks out Chicago way have great faith in his ability to make good on the stage.

Johnny Collins has come into possession of a new diamond. (It's a baseball field at Brighton Beach.) Johnny plans to play Saturday and Sunday games there.

Nellie Revell learned to run a Ford. Now that she owns a more expensive car she finds it cheaper to hire a taxi. Miss Revell didn't mind Ford days, when grinding out press tidbits for the Orpheum, but now that she is with John Cort, that's a different matter.

## Vaudeville Offers Welcome

Carter DeHaven and Flora Parker, who passed up vaudeville dates to start a big picture contract on the Pacific Coast, will be back in vaudeville next fall, according to Dame Rumor. The DeHaven-Parker picture venture dug up some angles that were not especially pleasing to the DeHavens, and for that reason they are expected to return to their former love before next fall. There appears to be considerable truth back of the report that Carter and Flora will be on the "big time" circuits next season. Of course a musical show might prevent their return to vaudeville, but it seems like a moral certainty that they will not be working in pictures next season.

Eddie Cassaday, former vaudevillian, is principal comedian with Dumont's Minstrels, Philadelphia. Eddie's some whale of a favorite in Quakertown.

## A Modest Booker

Danny Simmons is the chief booker for the B. S. Moss Circuit and is one of the most modest young men in that line of theatrical work in New York City. Danny has been with Ben Moss a long time, and B. S. has a lot of faith in his ability. Danny has been allied with the show game since Hek was a pup, at one time being associated with the old Thompson & Dundie offices when they were the biggest amusement purveyors of the spectacular form of outdoor entertainment. Just for old time's sake Danny goes down to Luna Park occasionally to bring back reminders of the old days when he was on the Thompson payroll. Danny had one tough assignment when he started booking the Moss houses, but now that success has crowned Moss' efforts in theater operations, Simmons is entitled to a share of the glory.

## WELL BALANCED BILL AT COLONIAL

Browning, Sinclair and Gasper, and Edna Goodrich

Joseph L. Browning, in a monologue designed after a pulpit model, and Sinclair and Gasper, two girls of piquant personality, who sing topical songs, divided the applause honors at the Colonial. The most pretentious act of the program was offered by Edna Goodrich, in Edgar Allan Woolf's little play, "The Mannequin."

Browning, who held fourth position on the bill, gives a grotesque study of a country clergyman delivering with a study of solemn face and an occasional grin various opinions on the sexes. Sinclair and Gasper, coming just after intermission, are one of the cleverest teams that has appeared at the Colonial this season. One is a brunette, the other a frankly confessed "red-head." Dressed in dainty frocks they sing with expression and an appealing style such numbers as *O ha ha, Qui Qui; Dixieland* and *That's What's the Matter With You*.

Miss Goodrich's act provided an interesting dramatic emphasis to the bill. Chiefly fashioned to display her ability to wear elaborate creations of a modiste, it is not without merit in plot and characterization. A newspaper exposure of the seamy side of the mannequin shops in which Miss Goodrich figures as a disguised reporter, is the climax of the story.

Miss Nitta-Go repeated the act which scored so strongly early in the year. She knows how to put feeling in a story song and spirit in a patriotic number. Her leading numbers were *Kisses, Jim*, and *Over There*.

Ethel Rehan's group of interpretative dancers worked hard to suggest classical as well as the jazz and Oriental spirit. Jack Patten, a pleasing youth and Loretta Marks, a sparkling little brunette, won great favor early in the bill. They sang *It Might As Well Be You*. The Yip, Yip, Yaphankers were seen in their familiar act of life in camp, and others included the Donald Sisters and the Flying Henrys. REID.

## High Standard Bill at Fifth Avenue During Last Half

Martini and Fabrini, presenting their "A Flight of Fancy," and Mr. and Mrs. Narcross, who bill themselves as "The Youngest Old Couple," were of average merit in entertaining values. Alan Dinehart's new sketch, "\$5,000 a year," was greatly enjoyed. Eddie Bendon, supported by Sir Frederick Courtenay who was the foil for the former's especially clever nonsense, stopped the show. Wilbur Sweatman, the erstwhile jazz band leader now doing a single had the audience with him from the first to last minute. For playing on the clarionette or saxophone he has made a wise selection of numbers, among which are *Arabian Nights* and *I'll Say She Does*. Dugan and Raymond, using some new patter about and in their breakaway automobile were another big hit. George Whiting and Sadie Burt, now have their new numbers in perfect running order. Robert L. Cannefax and Albert Cutler, the villain experts, have an interesting exhibition act. TIDDEN.

## NO WEAK SPOT IN ROYAL SHOW

Comedy, Music and Dancing for the T. B. M.

From the standpoint of modern vaudeville, there is not a weak spot in the entire Royal bill of nine really excellent numbers. The show starts with the finished acrobatic skill of Leo Zarrell and Co. The Belle Sisters then dance into view in dazzling white silk aviator costumes that would make even a more effective picture against a dark drop than the conventional street scene in use.

Halligan and Dama Sykes have a way with them before an audience. They presented a sketch called "Somewhere in Jersey." Skeets Gallagher is one of our handsome young warriors from over the seas. He sings with marked success of the *He Vampire*. He is assisted in and out of a hotel by Irene Martin and Robert H. Belden.

Harry Watson causes shrieks of laughter with the trouble he has in a telephone booth. With stout assistants, he follows this up with more shrieks by his burlesque of a boxer.

After intermission, the Le Groh troupe of a thin man, a fat man and a pretty girl amazed in a series of remarkable contortions.

That Naval organization, the U. S. Jazz Band followed. As usual, they could play all night, and they would still be wildly cheered. They played Sousa's *Yankee Patrol*, then a sort of jazz rag, then a violin solo, the *Rosary*, then four banjos and four saxophones played in jazz fashion *Have A Smile*.

Lou Holtz is a black face comedian with a stage personality all his own.

John Conroy and his fair sister started with leopard skin costumes in a series of poses. A small leopard would furnish fur enough for both costumes. Sister next appeared in a magnificent evening gown and sang the *Missouri Waltz*, and with her brother went through a graceful dance. The scenery for this stunt was gorgeous for a vaudeville setting. A forest of trees half hid a tinkling water fall that was filling the tank for the last part of the turn. For a minute the curtain was lowered and excellent photographs were shown of all the medals awarded to Mr. Conroy for saving lives. Then a few simple dives were made from some three feet above the water by both John and his sister. RANDALL.

## Cunningham and Bennett

There is a type of vaudeville team, usually consisting of a man and woman, which naturally classifies itself as a godsend to songwriters and publishers. Of this type is the team of Cunningham and Bennett. Fortunately, Mr. Cunningham is himself a songwriter. It is a safe bet that any song they sing will go. Conspicuous in their present act are *Who Discovered Dixie* and *Gates of Gladness*, particularly the latter. But—and it seems too bad that there should be a but—they should do more singing and less talking unless they can improve their choice of patter. What they are now using is neither new nor in good taste, and lowers the standard of an otherwise top-notch team. MARTIN.

## SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Alcoholic Blues	Conway & Fields
Take Your Girl To The Movies	Avon Comedy Four
When the Fighting Irish Come Home	Wellington Cross
When You See Another Sweetie Hanging Around	Lady Tsen Mei
	Sylvia Clark

## Josephine and Hennings

It is a well staged act which Lois Josephine and Leo Hennings are presenting. Hennings, who takes the place of Tyler Brooke, has a pleasing personality and dances well. Indeed, the chief merit of the offering lies in the sprightly dancing of the couple. Miss Josephine dresses in her usual smart and dainty style. In jaunty athletic costumes they sing *I'm the Boy and You're the Girl*. A piano solo follows by their accompaniest, after which they appear dressed for a wedding. A mock ceremony is a pleasing climax. A series of representations of Valentines concludes the act, in which Miss Josephine and Mr. Hennings illustrate dances of the various periods. The offering is presented on a full stage with a blue velvet curtain as a backdrop. REID.

## Harrison and Burr

Harrison and Burr are a very blonde young man and an equally dark young woman who sing a few songs and do a little talking. Their patter seems to have been gleaned from many sources not difficult to identify, including among others Julius Tannen. This delivered in a manner that proclaims more self-satisfaction than seems warranted on the part of the man, makes little impression. The high spot in the act is the woman's singing of *Friends*. One song in which both participate, is bald in its allusions, and should be deleted at once. They have prepared a superfluity of encores. MARTIN.

## The Quixey Four

About four stalwart young men in dark green coats and white trousers come out from the wings and cluster about a piano at which but one of them sits down. Then they fill the house with truly lilting melody. Together and alone, their voices are of the best quality heard in any vaudeville house. They sing ensemble, *I'll Say She Does*, and do it well. Then the tenor, the baritone and the bass each sing alone, and score equally well. In particular, the song, *The Big Bass Viol*, sung in the lowest register, is the kind of a song, sung in the kind of manner that will make a hit with any audience. The Quixey Four are of big time calibre. RANDALL.

## Beatrice Morgan and Co.

"Moonlight Madness" is the title of the play which Beatrice Morgan and company are offering. It is a poor affair, inane, pointless and overburdened with words. The story deals with a woman who is "a living lie"—(she admits it)—and who becomes innocently entangled with a stripling who is in love with her daughter. Everything is disentangled at the final curtain, however. The acting is never above mediocrity and sometimes below it. MARTIN.

## Emmett, Ryan and Co.

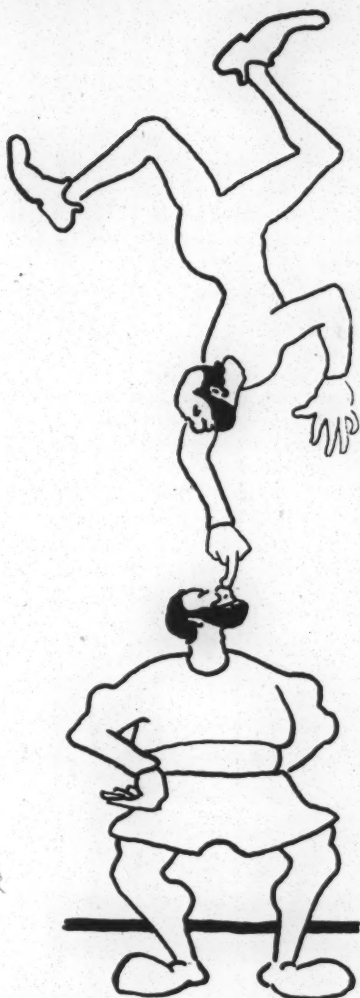
There is one vaudevillian who puts forth every effort to hand vaudeville something new, and that is J. K. Emmett. And when he brings a new offering to the stage he endeavors to give it an elaborate setting as well as devise stage means of illuminating the different song numbers. With Emmett is Mary Ryan and a man who plays the part of Grouch. Both Emmett and Miss Ryan sing new numbers that are the accredited work of Mr. Emmett. The new act is styled "Heartland," with the songs and talk hinging around the suit of Success (Mr. Emmett) for the heart of Romance (Miss Ryan), with Grouch being worked in for some spoken lines. There is a special setting, with special electrical effects worked out in the truth tree in Heartland, where Romance is enthroned. The opening is done on a dark stage, with a dark frame lighted by twelve huge incandescents, with Success and Romance making their appearance with their heads in holes in the dark curtain. Among the songs were *It's Only the Boy Who Takes the Chance to Win*, *The Story of the Rose* and *In the Town Where Dreams Come True*, with both Emmett and Miss Ryan singing individually and together, with each in splendid voice. The new act was noticeably effective on its presentation at the Fifth Avenue. MARK.

## Emma Haig

The only difference between the act that Emma Haig is now offering and the one she was recently half of, is that Lou Lockett, who was the other half of the old act, is no longer in evidence, and Jack Waldron is. The material used is the same. Waldron is not the capable dancer that Lockett is, though he is good. Miss Haig is now at least 80 per cent. of the act, whereas she was formerly only about 60. She is a veritable whirlwind of femininity, vivacious, graceful and dynamic. Broadway musical comedies are being deprived of a pulchritudinous and talented young woman as long as she elects to remain in vaudeville. MARTIN.

## Houghton and Sully

The ultra pleasing personalities of Genevieve Houghton and William Sully are an unusually big factor in the success of their act, not to say anything of the attractiveness of Miss Houghton. And they have a rather naive manner that is refreshing. So much for how they do it; now turning to what they do. Aaron Hoffman wrote their offering, calling it "Between Dances." It is a flirtation and a proposal by a young man to a girl already engaged to an old man with money. The dialogue, which is familiarly Hoffmannesque, a simile for cleverness and polish, consists of the ardent love-making of the youth, all done in war terms, and the letter the girl writes to her aged suitor turning him down. It is seldom a two act has a plot, even as slim as this one is. During the "action" there is time given to dancing by Sully, who is a neat stepper, and who will be remembered for this since he was with his folks, the Sully Family. The act closes with a charming, simple dance by both. TIDDEN.



VAUDEVILLIANS—By Randall

### Varied First Half Bill at Harlem Opera House

The new week ushered in another varied bill at the Harlem Opera House. Work and Keit start things with a comedy acrobatic act. Conway and Fields, who follow, offer a high degree of entertainment with songs (particularly *Everything Is Nice If It Comes From Dixieland* and *Harris, Come Back From Paris*) and chatter. Miss Fields has a distinctive style of comedy that is most pleasing. Beatrice Morgan and company present a playlet entitled "Moonlight Madness," followed by a pair of young women who bill themselves as "The Two Voices" and sing a number of popular songs. Fenton and Fields, the black-face comics win abundant favor with their songs and dances and conversation. Adele Parker, in feats of horsemanship, closes the program. MARTIN.

### Jess Freeman's Slimness

Jess Freeman is here from Chicago and his slimness is the talk of the booking circles. Jess used to be a fat boy, not quite as hefty as Roscoe Arbuckle, but having a superfluity of avoirdupois that made him resemble a small crowd when standing alone. Now Jess has taken off some forty or fifty pounds. He is willing to part with his weight-reducing recipe upon request. Freeman is now connected with the Harry Spingold agency in Chicago and is here looking over local acts for western bookings.

### RIVERSIDE BILL HIGH IN QUALITY

#### Bessie Clayton's Revue Is Headliner

For the apparent briefness of the bill at the Riverside this week there may be offered several sound alibis, the most important of which had to do with the weather, in all probability. When the present program was being booked the temperature was torrid and gave promise of remaining so, therefore the management wisely thought eight turns would be enough. And they would, and in this case, even though the weather turned wintry Monday afternoon's performance resulted in the oft-quoted quality and not quantity.

Bessie Clayton and her dance revue topped the bill. It was especially well received. Her able assistants, the Cansinos, were a "riot." Another "big time" act was Henry Lewis, as usual ringing up laughs on his "Laugh Shop" cash register. Lady Tsen Mei had no difficulty registering a success in a trying spot, opening after the intermission. Genevieve Houghton and William Sully definitely scored in Aaron Hoffman's duologue, "Between Dances." The Lander Brothers, Harry and Willie, were not long in getting laughs started and they kept them up, finishing with a roar at the one brother's rendition of his comedy classic, the twisted poem. Horace Wright and Renee Dietrich, lately returned from entertaining troops in France, charmed with their songs. The animal actor, Alfred Lutell, assisted by Elsie Vokes, went well in number two position. Gaston Palmer, a clever juggler, opened the show.

TIDDEN.

### Comedy Act Carries Honors at Fifth Avenue First Half

It remained for Williams and Wolfus to carry away the comedy honors at the Fifth Avenue the first half of this week, their familiar "big time" turn doing all that was expected of it from the moment that the man started his "Hark! Hark!" opening. The show started with Yoski (Japanese), followed by Harris and Morey, with Adler and Dunbar in third position.

Adler, of the Adler and Dunbar combination, has discarded his uniform which he wore overseas while entertaining the boys at the front, and is relying on the former stage layout to carry the act over. It was well received at the Fifth Avenue.

Charles Judels did well with his singing, but that monologue of his might be thrown in the ash heap. Judels wears a French sailor's outfit and one of his main numbers is "Over There" in French. Judels should rearrange his turn if he is going to stick to vaudeville. Miss Burke sang a ballad that seems ancient, now that the war is over.

After Kinograms appeared J. K. Emmett and Mary Ryan in their new act (reviewed elsewhere). Williams and Wolfus whizzed over their hit, while Rose King and Co. closed, this wire act earning applause by the combined work of the young woman and two men.

MARK.

### ALHAMBRA HAS EXCELLENT BILL

#### Emma Haig and Marx Brothers Are Headlined

There is nothing like a little cool weather to revivify a theatrical season that is practically defunct, as is testified by the big house that assembled at the Alhambra Monday afternoon to greet what is scheduled as the last show until September. It was a crackerjack show that they greeted, too, aided by cool weather on both sides of the footlights.

McConnell and Austin opened with an inconspicuous cycling act, followed by Cunningham and Bennett, a new act, reviewed elsewhere. Number two spot is usually a trifle early to register as big a hit as this team did. They will not occupy number two spot indefinitely, that is a surety. Following them came Una Clayton and Herbert L. Griffin in that appealing little comedy of Miss Clayton's, "Keep Smiling." Everybody liked it, and why not? It is well written and admirably acted. Sylvia Clark came next and was one of the bright spots on a bright bill. She responded generously to encores, but not as generously as the house would have liked. Coming after such an abundance of snappy entertainment, even Emma Haig was hard put to top the success of her predecessors. Her act, with Jack Waldron assisting, is reviewed elsewhere.

After intermission the quality of the bill slumped a bit, with Fink's Mules opening the second half. However, for those who like that sort of thing, as Lincoln is reputed to have said, that is the sort of thing they like. Jack Ryan and Ed Healey followed Fink et al. The act scored heavily, in spite of none too lively material. Prohibition has ceased to be funny. In the closing position, the sundry Marx Brothers and their concomitant miscellany kept the house highly amused in a hodge-podge written (or should one say assembled?) by Al Shean. The act furnishes undeniable entertainment of a certain sort.

MARTIN.

### Good Bill at 23d St. During First Half

A well blended program is offered at Proctor's Twenty-third Street the first half of the week. Beside being well arranged, it is varied. Most of the turns are good. The bill is headlined by the Berlo Girls, a diving act. Two of the sisters do the diving and the other announces the feats. The mother, in a comedy finish, also appears in the turn.

Billy Quirk, the motion picture actor, does a single that is made up of a wide variety of material. Lillian and Tivin Brothers, a unique acrobatic act, opened the show. Two neat steppers, Dan Stanley and Al Burns, got the house with them and held it all through their turn. Grew and Pates, presented ably and in a polished manner, their domestic sketch, "His Master's Voice." The Musical Echos, echoed by a company of four were especially well. Miller and Lyle, two blackface comedians, got many laughs.

TIDDEN.

### WILTON SISTERS SPRING SURPRISE

#### Unprogrammed Girls on Palace Bill Score Big Hit—Show Gives Satisfaction

Unprogrammed and uncared, quietly and unostentatiously, two girls—misses both in looks and years—slipped in on the Palace stage Monday afternoon in "No. 2" spot and in the vernacular of the slangy vaudevillian "cleaned up." The girls were the Wilton Sisters, who were tacked onto the bill Monday, after the regular programs had gone to press.

They appear to be mere kids, yet have more than ordinary ability to entertain, and while they are sure to make noticeable improvement when they rearrange their act, they are destined to stay on "big time" from this day on. Their Palace hit Monday afternoon was won on its merits and the girls set a hot pace for some of the old stagers on the bill.

Business was great. Every inch of standing room was sold and the ropes were put into use. The show gave great satisfaction, although the loss of Stella Mayhew's voice forced her out of the running almost completely, although her pay envelope was saved on the getaway by the comedy fol de rol that Eddie Borden and Frederick Courtney inserted in the second period.

The Van Cellos opened. Classy barrel juggling turn and excellently staged. The male Van Cello shows that a Jap isn't the only one who can make a barrel do everything but talk via feet manipulations.

The U. S. Jazz Band repeated its success of its former appearances, although the boys are showing wear and tear since last heard here. Wellington Cross did well, but persists in using that unpatriotic parody on "The Star Spangled Banner." Cross had a new one, "Give a Thought to Broadway," that proves the New York writers lose no time keeping abreast of the times. "For Pity's Sake" closed the first part. Charles Withers' successor, Thomas Duray, is getting more comedy out of the role than he did when first stepping into Withers' Rube comedy shoes. It's burlesque, but burlesque that's amusing. Regay and Sheehan held up nicely following intermission, with their combined singing slowing up the turn, but once Pearl Regay cut loose with her contortions and acrobatics the result was surefire. Miss Regay was one of the individual hits of the afternoon.

Eddie Borden's comedy was acceptable and the audience apparently had not gotten enough of his fun-making antics, for he walked right back into Miss Mayhew's act and practically carried her turn for her, as Miss Mayhew's vocal apparatus was on the blink. The Avon Comedy Four, with two new members in the quartette, aroused the usual laughing interest, with the comedy running high tension. It won't be but a few weeks that the two boys who withdrew will not be missed. The comedy valuation remains there in Smith and Dale. Charles and Henry Rigoletto closed, and few walked out, although the show ran later than usual.

MARK.

# STERN'S BIG "TEN"

STERN'S  
SENSATIONAL  
SONG  
SUCCESSSES

1556 Broadway, N. Y. City  
119 No. Clark St., Chicago, Ill.

HIT No. 1

## BLUES

(My Naughty Sweetie  
Gives to Me)  
Some BLUES Song

HIT No. 2

## "YOU DIDN'T WANT ME WHEN YOU HAD ME"

(So Why Do You Want Me Now)  
Some GRIPPING STORY Song

HIT No. 3

## "WAIT AND SEE"

Some WALTZ Song

HIT No. 4

## "TEARS OF LOVE"

Some Successor to "SMILES"

HIT No. 5

## "OH HELEN"

Some COMEDY Song

HIT No. 6

## "I'M GLAD I CAN MAKE YOU CRY"

Some WALTZ Song

HIT No. 7

## "INDIANOLA"

Some NOVELTY Song

HIT No. 8

## "PAHJAMAH"

Some ORIENTAL Song

HIT No. 9

## "KENTUCKY DREAM"

Some HIGH CLASS WALTZ Song

HIT No. 10

## "DIXIE IS DIXIE ONCE MORE"

Some DIXIE Song

## IN THE SONG SHOP

Melville Morris Elated with New Position of Professional Manager of Remick—Jimmy Kendis an Exception—Pace and Handy Expanding

By E. M. WICKES

MELVILLE MORRIS, entered the music business when Ben Edwards put him to work for his brother Gus Edwards playing the piano and plugging their numbers. He was with this firm only three months when Fred Helf—of Helf & Hager made him an offer, which then was a wonderful proposition of \$20 a week playing the piano and plugging songs. He remained with this concern for one year when Mose Gumble saw the talent of this young man and signed him up with Jerome H. Remick & Co., which concern he remained with for five years.

To be a professional manager of any music house at that time was a big feather in anybody's cap, and George Meyer made Melville Morris a proposition to become his professional manager where he remained for six months. He couldn't stand the pace of professional manager and he met Mose Gumble on the street one day and Mr. Gumble brought him back to J. H. Remick & Co., where he remained in the professional department for six and a half years.

Phil Kornheiser then entered his career and made him a proposition to join the staff of Leo Feist, Inc., where he remained for thirteen months. At this time the house of Remick was getting so large and Mose Gumble had so many duties to perform he then cast about for professional manager for the New York Office and the first name to come to his mind was Melville Morris. He immediately got in touch with Morris and made him the proposition as professional manager of the New York office where he is at the present time and expects to remain for a good many years to come.

Melville Morris predicts that *I'm Forever Blowing Bubbles* and *You're Still An Old Sweetheart of Mine* will be greater hits than *Smiles* or *Till We Meet Again*. There promises to be a new sensation in *I'll Say She Does* which is now being sung by Al Jolson—in *Sinbad*—Weston and Eline, Bobby O'Neil, Al Herman, Chappelle and Stinette, Ed. Morton, Ted Doner and Patricola.

After nearly fifteen years in the music game Melville Morris has finally succeeded in finding a berth that is very much to his liking and considering the many floral pieces that arrived at the Remick offices the day that he took charge of the professional department, it is evident that his friends are very happy to see him back to his old home.

### Jimmy Kendis an Exception

During the past three months Kendis & Brockman have sold two songs to other publishers. *I'm Forever Blowing Bubbles* they sold to Remick, and *I know what it Means to Be Lonesome* to Feist. For the pair they received \$20,000. A sale of this sort usually causes some comments as to whether the

original publisher does a wise thing in selling. Some argue that the transfer knocks the bottom out of the small publisher's catalog, while others hold that it puts him in bad with jobbers and dealers. But Kendis doesn't agree with either contention.

"When I sell a song to Leo Feist or Remick I am helping the jobbers and dealers. With the big professional staff and selling organization each firm has it can sell five times as many copies as I can, and every additional copy that a man like Feist sells is more profit to the jobber or dealer. I'm in business to make money, and if I can see a chance to gain by selling to another publisher, I'd be a fool to hold on to any number. And the big publishers would be just as foolish not to buy from me when they saw an opportunity to make a big hit out of something that I had already started."

Kendis' argument has too much logic to call for a come back.

### Pace and Handy Expanding

Pace and Handy have finally created a big foreign demand for their catalog, and as a result Francis, Day & Hunter have taken over the foreign rights. During the past six months practically all of the firm's "Blues" numbers have been going well on the other side of the Atlantic. Pace and Handy have shown some real business sense by using songs by outsiders. Recently the firm accepted *Think of Me Daddy* by Alberta Whitman of the Whitman Sisters, and *Beautiful Land of Dreams*, by Tom Post and Jack Joy.

### Bob Miller a Favorite

Bob Miller, Leo Feist's popular songster, has traveled over the entire country with various acts and has become a big favorite with vaudeville patrons. At present Bob has charge of the "plugging" end and is covering all the outdoor gatherings, including the bicycle races at Velodrome, Newark, N. J. During the various drives he worked with the K. of C., Y. M. C. A., and the Salvation Army. His big baritone voice and bigger heart are well known to hundreds of thousands before whom he has appeared.

### Coming and Going

*Wild Honey* has already been recorded by several phonograph companies. Lee David wrote it.

Since hitting the road, Maxwell Silver has been living up to past performances as a star salesman. He has sent in a raft of orders for *I Found You*, *Singapore*, and *Pig Latin Love*.

*Burmah Moon*, by Lieut. Gitz-Rice, looks like a real successor to his *Pal of Mine*.

Hugo Frey, composer of *Uncle Tom*, *Havanola* and *Mary*, has signed up for a term of years with T. B. Harms and Francis, Day & Hunter.

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## SWINGING 'ROUND THE EASTERN CIRCUITS

**ALBANY: GRAND**—"Not Yet Marie," a musical sketch interpreted by a company of eighteen players, proved a most entertaining headline number of the opening bill this week. **HERRICK.**

**FALL RIVER: EMPIRE**—A strong bill for the week of June 2-7 had Ernest Wood and Co. in "The Red Fox Trot," a good one-act playlet; the Three Rosellas, offering a very good musical act; Lang and Green, Pierce O'Brien and Margie O'Rourke, Adonis and Co. in "A Study in Lavender; Adelaide Bell and Co. in Jazz dances; the Great Howard, presenting his latest song success, *Daddy is Home and Got His Job Back*. **GEE.**

**CLEVELAND: MILES**—The Miles vaudeville program was headed last week by Kyra, the famous interpreter of Oriental dances. She did three excellent dance interpretations with special scenery and special oriental music. The leading musical numbers on the bill were offered by Miss McKenzie and company, who sang *Morning in Noah's Ark*, Cadman's *At Dawning, A Wonderful Thing*, and *Kiss Me Again*. The whistling numbers included Clare Kummer's *Bluebird*. **LOEB.**

**PHILADELPHIA: KEITHS**—James J. Morton—"The Fellow of Infinite Jest" deserves special mention at Keith's this week. His merriment was mighty contagious in spite of the hot weather and his act was the "official" chorus for the rest of the bill. Alan Brooks

Company in "Dollars and Sense" was headlined.

Ernestine Myers and Parsley Noon were excellent demonstrators of the latest dances. **SOLIS-COHEN.**

**PITTSBURGH: DAVIS**—Gus Edwards headed the bill here with "A Welcome Home Revue," with *America Never Took Water, If I Had a Girl Like You*, and *My American Beauty Red Cross Rose* going well. Rizzio & Bluff, Polly Prim, Elsie Williams & Co., The Leightons, Pearl Regal and Lester Sheehan, Walter Brower and Elkins, Fay and Elkins were also on the bill. **LOEW'S LYCEUM**—Arbuto Bernardi headed the bill, with Alf Grant in a monologue, a dancing feature by Wood and Phillips, a bicycle act by the Wilhoit trio and Al and Maude Levan and Jack Barton in "Help, Police," a skit in which *Rio Janeiro* and *When I Come to You* were well sung. **LATUS.**

**WASHINGTON: KEITHS**—A variety bill of exceptional artistic merit held the boards at this house last week. The Four Marx Brothers, musicians and comedians, in their sketch, "N'Everything," led the program. Another pretentious offering was Gretchen Eastman's song and dance revue, with five assistants. **WARDE.**

**WILKES-BARRE: POLI**—The vaudeville season closed with the Singer Midgets as the principal attraction. It was a very creditable show, especially pleasing to the "kiddies," who swamped the management at the Saturday matinee. **BRIGGS.**

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## SUMMER SEASON BEGINS IN HAVANA Opera, Drama, Concerts and Pictures Hold the Boards

The "Summer season" of grand opera, by the Gran Compania de Opera Italiana de A. Bracale, featuring the Spanish tenor, Hipolito Lazaro, was auspiciously inaugurated at the Teatro Nacional on Thursday, May 15. A distinguished audience greeted the company, including the President of the Republic and family. The opera was "Tosca," with Eleonora Perry, an American, in the title role, Lazaro, as Mario Cavardossi, and Danise as Scarpia. Cav. Fulgenzio Guerrieri directed the orchestra. Lazaro, who had just completed his season with your Metropolitan Opera Company, was accorded a most enthusiastic reception.

On the following evening "Aida" was the offering, with Louise Taylor, a St. Paul girl, as Aida, Lazaro as Rhadames, Denise as the Ethiopian king, Ananian as the Egyptian king, Maria Vinetta as Amneris, and Martino as the High Priest. This is a most popular opera with local theatergoers, and was very evenly presented. Lazaro achieved another triumph. Miss Taylor was favorably received. She is not a regular dramatic soprano, but her voice is of an agreeable quality, is intelligently used, and she is a convincing actress. Martino has been heard here before, and with Vinetta and Ananian, gave good support.

The Porredon comedy company was for some nights at the Payret. The photoplay, "La Zafra," or "Sangre y Azucar," in seven acts, original by Federico Villoch, interpreted by Yolando Farrá, Regino Lopez and Sergio Acebal, and photography by Miguel Diaz, was exhibited for the first time last evening. It is owned by Santos & Artigas. Regino Lopez and company come to the Payret in three days, to be followed by Virginia Fabregás, the Mexican artist, and company.

"El Recluta Del Amor," by the Cuban authors, Sanchez Galarraga and Ernesto Lecuona, and Domingo de Piñata, by Mario Vitoria, are new productions at the Marti. Sr. Vitoria is the artistic director of said theater, and the stage managers are Jose Palomera and Ruiz Paris. Julian Santa Cruz, the lessee and manager, is abroad on a business trip.

The Campoamor Theater, which had been closed since October last on account of a fire, which destroyed the entire block, with the exception of the theater proper, was recently reopened, after extensive improvements had been made. This theater is operated by the Universal Film Manufacturing Company, and Charles R. King has been in charge of their affairs here since about December last. The former manager, B. Lichtig, who built up a large business, is now in South America in the interest of the company.

Mayo Wadler, the young American violinist, and his accompanist, gave successful recitals recently at the De Blank National Conservatory.

The Comedia Theater is the only one here now where comedies and dramas are presented, and the Alejandro Garrido Stock company is responsible for entertaining evenings.

## IS THAT SO!

Renard and Jordan, formerly Renard and Regan, now on the Orpheum Circuit, are now in a new act, "The Hotel Clerk," under the personal direction of Bernard Burke. They are singing with big success *Everybody Wants a Key to My Cellar* and *My Laddie*, and are booked forty weeks for the big time.

Lou Lockett is preparing a new act for vaudeville in which he will be supported by a group of girls. He will use only restricted songs and patter written especially for him.

Bessie Wynn, who once was a big liner in vaudeville, is to return to the two-a-day.

William B. Friedlander has three new vaudeville acts in rehearsal.

Frank Stammers will have charge of C. B. Maddock's vaudeville production department next season.

Lew Hearn sails for London in August to play ten weeks of contracted time.

Joseph Hart will present Margaret Wycherly in vaudeville in a one-act playlet, called "The Old Model," founded on the story written by Rupert Hughes, which was published in the Saturday Evening Post—"Eternal Love." In this act Miss Wycherly plays two characters, and will be supported by two well-known Broadway actors. Rehearsals are now in progress.

Olga Petrova when playing Keith's Hippodrome, in Cleveland, received a great deal of social entertaining. Even members of the local press entertained for her.

Wellington Cross has signed a contract to appear in "Just a Moment."

Jack Waldron and Emma Haig are to form a new team.

Edward Everette Horton has decided not to enter vaudeville this summer as he had first intended.

Robert Francis Moore has written a new playlet entitled, "The Red Letter."

Harry Thorne announces a farewell tour in "Under One Roof."

Armand Kaliz will now appear with Constance Talmadge.

Whiting and Burt have a few more weeks in vaudeville. Then it is the golf links for Mr. Whiting.

Rae Samuels had everything her own way at the Majestic, Chicago. Why shouldn't she when Archie Bell that well known dramatic critic long ago predicted the success which she now has obtained.

## Try to Buy Fields Show

Before the new Lew Fields show wound up its premiere in Atlantic City, Fields received all kinds of offers to either sell his interests or have Mr. Simpson, who is associated with him in the producing, dispose of his holding. Nothing doing. Something like \$210,000 is reported having been invested in the show before it returned to New York Monday for a dress rehearsal, prior to the Tuesday opening. George M. Cohan saw it in A. C. and offered to buy the show outright. The Shuberts wanted to "buy in," as well as Al H. Woods, willing to gamble on the New York "run." There are 28 principals, with only Fields' name played up in the ads and general billing.

## CHICAGO—MAJESTIC STATE-LAKE—

### Russian Ballet Is Featured of Bill

Theodore Kosloff and his wonderful Russian ballet head the bill here. These classical dancers delight the eye and soothe the brain. The "Russian Melodies" have a stage setting worthy of the entertainment. The production gives the Russian star an opportunity to demonstrate the very height of his skill, which he does to splendid advantage.

That popular pair of entertainers, John Hyams and Leila McIntyre, supply a full share of laughs on the bill. Their little sketch is interesting. The song about Aunt Jemima is the hit of the sketch. Brengk and his educated horse made a big hit and seemed to fill all the requirements for a silent act. Harry Langdon with his automobile skit made a good impression, especially with auto owners, who saw the humor of his skit. George Rockwell and Al Fox, funny story-tellers, pleased; while Eddie Nelson and Dell Chain gave an interesting sketch, "Use Your Own Judgment"; the Parker Brothers finished the excellent program with feats of strength. ATKINS.

### Varied Last Half Bill at Harlem Opera House

Almost every kind of act that one expects to see in vaudeville, with the exception of a dramatic sketch and an animal act, was in evidence on the end-of-the-week bill at the Harlem Opera House. Evans, Miller and Nolan, a three-man soft shoe and clog dancing team, were an odd choice for an opener, but they worked hard and overrode the disadvantages of following the pictures, being accorded a big hand. Cervo, with his piano-accordeon, followed, and Harrison and Burr with songs and patter occupied number three place. In spite of the annoyance of the heat, which seemed almost more than he could bear, Herbert Clifton was vigorously applauded. His most popular song was *Me-ow*. The Berlo Girls, assisted by their mother in the audience, offered a diving act which should normally have closed the bill instead of Emmett and Moore, who performed that function with a banal Irish skit. MARTIN.

### Last Half Bill at Proctor's 23d Street Theater

Seven acts were on the bill for the latter part of last week. Pretty Pagie Dale opened the show with a dainty dance with her Bert. Work & Keit are regular dress-suit drunks at the beginning of their act, and fall down miserably as comedians, but come through handsomely in some intricate athletic stunts. Whittle ventriloquized. Grindle and Esther are a skinny nut and a pretty girl, extra skinny and extra pretty. The Meyrle Prince Girls are a singing quartet. They are three pretty girls and another girl. Their best song is *Hiram*. Ben Bernie fiddles as of yore, and gets off some new and some old comical anecdotes. Jonia and Her Hawaiians close the show with an extremely fine lot of instrumental music, songs and dances in insular style. RANDALL.

## CHICAGO

### Eddie Foy and Family Head the Program

Eddie Foy, with his many little Foyes, in a skit new to Chicago called "Slumwhere in New York," lead the bill at the State-Lake this week. Others on the program are Coakley and Dunlevy, in a conversational comedy act called "Over There"; Toto, clown, "In Kewpieland," recently of the New York Hippodrome; Reynolds and Donegan, in repertoire of dance and skating creations; Demarest and Collette, in a mirthful rhapsody of vaudeville; Hampton and Blake, Flo and Ollie Walters, and others. ATKINS.

### Good Bill at Hamilton Last Half

The regular program for the last half of last week in vaudeville was pleasantly started by the ground and lofty juggling of Gaston Palmer. Mahoney Brothers, stepped about in wonderful unison in time to the syncopations of the orchestra. This is distinctly a "neighborhood house," and the juvenile patrons are always pleased immensely at the songs and antics of the nutty Mahoney. Third, was Lane and Harper in their act at the manicurist's. The girl imitates the manicurist in real life by wearing a number of very fetching frocks. Quartet singing of the best kind was next rendered by the Quizey Four. The Dancing Kennedys brought the show to a close. During their act, and they come on dancing in a spot light in a darkened house, the spot light apparently gets out of control, and goes wandering all over the ceiling. Miss Kennedy then becomes quite angry at the management for being so remiss, and refuses to go on with the dance. Her acting at this point is extremely creditable and real.

The manager of the house, Mr. Raynor, has planned to conduct a dancing contest every Monday evening during the summer, at which cash prizes are to be awarded the winners. The house is one of the most comfortable and coolest in the city. RANDALL.

### Yerkes' Orchestral Plans

A number of changes have marked the activities of Yerkes' Orchestral Novelties of late, Harry A. Yerkes having arranged for a new home under the roof of the Metropolitan Opera. The Yerkes Co. specializes in the manufacture of jazzarimba and American marimbaphone phonograph records for the Columbia, Aeolian and other prominent companies. Yerkes now plans new combinations and hereafter will include entertainment and dance music for society functions. The Jazzarimba Orchestra which recently played the Palace, New York, and was in Atlantic City last week, booked by the Keith Vaudeville Exchange, is at Brighton Beach this week.

### New Songs Accepted

Two new songs by Les Copeland, now in vaudeville, have been accepted for the "Midnight Frolic." One entitled *Strutt Your Stuff*, a jazz number, while the other, *Save Your Money, John*, is in Bert Williams' possession.

**"Kiss Me"**

There are a number of things about this pretentious musical comedy offering, "Kiss Me," that stamp it as "big time" without any questioning, yet it could stand a change of principals that would make it stand out like a house afire in any vaudeville house in the country. William B. Friedlander is understood to have written the numbers and he sure has done a corking good job of it. Several of the numbers, and especially three of them, are sufficiently strong to grace any \$2 musical show along Broadway. That *Kiss Me* number at the finale is a genuine gem. A bully novelty number that shows that Mr. Friedlander sooner or later will be heard from in a full length show when he extends his song-writing activities beyond the pale of vaudeville, is the one entitled *Painted Women*. Not only are the lyrics away from the beaten path, but the idea in presenting eight vamps that are down in history is excellent. Leading the number was Dorothy Sadlier, who had the eyes of the audience on her every minute she was in sight. *I Want a Girl*, with Harry Myers handling it, was good, and another swinging production number was *I Love the Lurid Ladies in Their Lacey Lingerie*, a typical Friedlander selection, with the lyrics and music bringing something new to vaudeville. Of the principals Miss Sadlier romped away with signal honors while Estelle Winlock did splendid work in the character role of the unmarried aunt. The ingenue was Ethel Corcoran, but she appeared unable to carry along the important work allotted her. The act could stand some cutting with sections of the dialogue able to stand the elimination and not lose any of its strength. With an immediate switch of principals but by no means dropping Miss Sadlier "Kiss Me" is going to prove a welcome addition to the big-time circuits.

MARK.

**Cannefax and Cutler**

Robert L. Cannefax and Albert Cutler are known to nearly every man in the United States and to not a few women. Their ability to click the two white and one red ivory balls together is of general interest. The act they are presenting in vaudeville consists of exhibitions of three cushion billiard shots, on the part of Cannefax, and trick shots by Cutler. Cannefax does the most, while Cutler explains the plays. The customary mirror back of the table makes it possible for everyone in the house to see the entire baize surface. They have a closing turn that ought to hold many of those who generally walk out on the final act.

TIDDEN.

**Evans, Miller and Nolan**

When these three boys become more accustomed to working together, they will have a dancing act that is well worth looking at. Opening with a vocal rendition of *When You See Another Sweetie Hanging Around*, they go into some soft shoe work that is good if not extraordinary. A solo number by each in turn follows and proves in every case excellent entertainment. A clog number by all three winds up the act, and many bows are pretty sure to be the demand.

MARTIN.

**Frank Gardner and Co.**

Frank Gardner has devised a mechanical novelty that adds a great deal of value to an act that would be very ordinary were it omitted. It is an airplane flight, with moving cloud effects on the back drop and a slanting sheet underneath the suspended plant reflecting motion pictures of the earth taken from the sky. Mr. Gardner and a young lady sit in the plane and indulge in repartee. Surrounding this novelty is material decidedly not out of the ordinary, consisting of gags, songs (written especially) and dances by Mr. Gardner and his company, which includes the woman and two other men. The act opens with an air-drome drop in turn, where a frail plot is hatched, going to full stage for the flight and finish, which is done with a dance by the full troupe. The novelty will probably put the act over on small time.

TIDDEN.

**Emmett and Moore**

There is a certain type of Irish act now prevalent on small time which manages to live solely because Ireland is not free and many people want it to be. It requires no particular talent on the part of the performers, as the material is all that is necessary. Waving the Sinn Fein flag, as it were, is not an arduous task. Emmett and Moore come undeniably in this category. Their patter is of the usual type, and their songs consist of an Irish ballad that you can talk through if you are not Irish and applaud if you are, and a comedy number which starts "An Irishman named Pat O'Shay."

MARTIN.

**Maxwell Quintet**

The Maxwell Quintet consists of three men in evening clothes and two blackface butlers, ostensibly the members and servants of a club. They work in full stage. The turn opens with an ensemble number. The tenor then sings a ballad, an old song. Following comes a minstrel song and dance by one of the negroes, and then the three clubmen sing *Salvation Lassie of Mine*. The other blackface artist thereupon queries the audience with the song, *Can You Tame Wild Women?* Before the finale, which consists of the quintet doing *Good Bye France*, two of the aggregation indulge in patter, of the "My father's farm is so large—" order.

TIDDEN.

**Ethel Rejan and Company**

Very attractive dancing in good taste and talentedly executed is presented by Ethel Rejan and company at the Fifth Avenue. The greatest credit to them for the discrimination in their physical deportment. For a setting they use dark purple curtains. The entire affair demonstrates that the booking office and their own representative mutually agreed on a wholesome offering for a family syndicate of theaters. They will in their present terpsichorean status not be able to stand comparison with some of their big time sisters. But that is an incentive for them to strive for and a standard eventually to achieve.

HIGGINS.

**Jonia and Her Hawaiians**

This act carries a set of tropical scenery in the midst of which five men and two girls who are all real Kanakas sing and play ukuleles and steel guitars. But they render their music so well, and it is so real, that when Jonia sings *Aloha-oe*, one can almost hear the surf pounding below Diamond Head. She dances then, in true Hula fashion, a dance made famous in America by Doraldina. The accompanying adjurations of her companions to "shake it up!" are unnecessary. Then there is a solo medley on the steel guitar. Managers of theaters nowadays present all sorts of jazz music to their audiences, but they should not overlook the fact that the little island of Oahu brought forth a music that has found a warm spot in the hearts of all Americans, and it is this sort of melody that makes the act of Jonia and Her Hawaiians.

RANDALL.

**Nat Nazarro and His Jazz Band**

For leaving a good taste in an audience's mouth Nat Nazarro and his Jazz Band can concoct such peppermint. They successfully did this deed at the Fifth Avenue. Nat Nazarro has not much of a voice but has a personality with a punch and baton with a kick in. Consequently his work fairly bangs up and around the auditorium. This organization was a huge success. They were applauded again and again. Yet they never went wild as some jazz bands have been doing. As long as this style of music is the vogue they should have no difficulty in keeping employed.

HIGGINS.

**De Lea and Orma**

A rather short man and a tall and very thin woman constitute the personnel of this team worked up to be a freakish act. The woman has a patent arrangement which draws her skirts up to her knees which is never offensive but laughable because it exposes almost lead pencil-sized legs. But both the man and woman are absolutely slushy when they come to their kissing business. Neither have they enough subtle comedy finish to take the sickening appearance out of such a style of work and replace it with low comedy methods which the very best of real pantomimists could do. A big laugh exploded when the woman announced she would pose as Mme. Olga Petrova. To see how she doesn't look Mme. Petrova should look at this sister vaudevillian. Yet the team has a certain amount of vaudeville value on account of the difference in their heights. The audience will laugh at them as they do at a wedding of a "brief" groom and an elongated bride.

HIGGINS.

**Virginia Rogers Popular**

Virginia Rogers is the popular little manicurist in the Strand Barber Shop. Miss Rogers has gotten so now that she stands the different lines of kidding that are handed out to her daily. Miss Virginia gets one line of slang from the music publishers, another from the booking agents and still another brand of lingo from the bunch from the nearby stores, but she is now able to take care of them all. She denies that she wrote the "Poor Smithy" poetry on the Strand blotters.

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SEE PAGE 935  
THERE IS SOMETHING  
THERE FOR YOU



# PHOTOPLAY MUSIC



## CUE SHEETS SHOULD STATE EXPLICITLY THE CHARACTER OF SCENES—MORE FROM F. S. ADAMS

By PHILIP EDWARDS

THE article on cue-sheets by Mr. Adams in last week's *Mirror* brings up some very excellent questions regarding the aim of these helps for better music for the movies. It is a matter of fact that there is too much repetition even in the best of picture houses, but this comes from other causes than a desire to exploit any publisher. There are few pictures that inspire the leader to his best work, and most of them are satisfied to give their near-best. Then often the leader, or librarian, has so much to do that he neglects to keep up with the new publications of all houses. He has a few on the string, houses that send in stuff free of charge, and he follows the line of least resistance in setting his program. This is human nature. There are other leaders who take the matter of selecting music seriously and often get splendid settings, and I have heard these in some of the smaller houses. It all depends on the character of the man at the head of the job.

### Takes Picture Playing Seriously

It is true that most persons in business, no matter what that business may be, must live and make a few dollars a week to pay the rent. They can not be blamed either for blowing their own horns or pushing their own stuff. I have no quarrel with firms that are trying to get ahead in a legitimate manner. Of course, to the artistically inclined mere business methods become rather tiresome, and these cue-sheets look like very small stuff to the organist who has ideals. Mr. Adams, of all New York players, has little patience with anything that is not of the highest type in setting pictures.

It is a rare thing for Adams to play an ordinary "hurry" or an "agitato" of the garden variety for scenes demanding such music. He nearly always selects a movement from a Beethoven sonata or snatches from the classic and modern symphonies in such cases. Of course the usual way in such scenes is to take the thing that has been cut out for these moods. But they grow tiresome after a time. There is no music in them.

### Remainder of Article

As the article in question was too long for one issue, I am including the last of it in this number. Comments from players on the subject will be gratefully received and printed, when possible. It is a live subject, and I would like organists and pianists to voice their ideas on this particular line.

"Cue-sheets should state explicitly the character or mood of each scene, and sometimes a description characterizing the musical number. Cer-

tain numbers, like Friml's *Legende*, Svendsen's *Romance*, have several sections in different moods. Where these are used, it should be indicated how they can be fitted in. Leaders should have as many as possible of these numbers. No matter how "smooth and clean" the segues are made, too much changing is annoying to the audience.

### List of Latest Works Needed

"If cue-sheets were also made with the added purpose of furnishing a list of the latest works of merit, as well as older compositions not widely known, it would be a great benefit to leaders, for the style and possibilities of each number would thus be tabulated.

"Many leaders look to cue-sheets for material to replenish their library, but alas! they are doomed to disappointment in most cases, for they find either a mess of trash, or the same stuff over and over. It would also benefit the film concerns for they would be propagating an effective and up-to-date musical setting. Leaders having several changes a week are greatly in need of such help.

Separate cue-sheets should be made for organists. A versatile musician can adapt material from the entire realm of music. Organists should use as much as possible of music not played by orchestras, especially music originally written for the organ. Thus orchestral repertoire would not so soon become hackneyed. Separate sheets would have to be made for the regular organist, and for the transplanted-pianist-faker. One sheet (perhaps in sarcasm) mentions the "one-man-orchestra-player" — a nondescript, amphibious animal.

### Fragmentary Reporting

"Abortive attempts are made to report the programs at the leading houses, but they are so empirical and fragmentary as to be of little use. (Mentioning 'Pathetic symphonies' for one cue, and 'numbered selections,' is not didactic enough.) Such items cannot be 'covered' like a ball-game or social function. Musicians on the staff of the houses should write up a complete cue-sheet of the show giving all the musical numbers used, and any special effects.

"Progressive leaders are eager to know how pictures are laid out at the Rialto, Strand, Rivoli and other leading first-run houses, and would copy them if obtainable in technical form. Such programs as that of 'The Woman' and 'Out of the Fog,' at the Rivoli and the Griffith pictures at the Strand, should be preserved for the emulation of all leaders."

## WASHINGTON—METROPOLITAN

Classics Feature "The Parisian Tigress"

For the first part of the week the Metropolitan Orchestra, Jesse Heitmuller conducting, played the Overture to *Martha*. The feature played was "The Parisian Tigress," with Viola Dana in the leading part, for which the orchestra opened with *Les Hirondelles* (Hirschman) as Count de Suchet tells his friend his life history, followed by *L'evocation de la Vierge* (Fourdran). While the Apaches are dancing in the cafe the *Valse Chaloupee* (Apache dance) based on Offenbach themes is played, followed by the *Ballet Sentimentale* (Zamecnik).

While Jeanne is escaping from her enraged partner the orchestra plays *Mort de Valentin* (Gounod). The polka march from *Mamselle Trompette* (Hirleman) is taken up for the first scenes in the apartment of Henri Dutray to which Jeanne has fled, followed by *Reve d'Amour*. When Jacques comes to the house to get money from his supposed sister *Misterioso No. 2* (Minot), and later when he attempts to rob the safe *Agitato No. 2* (Andino) are played, followed by a *Dramatic Allegro* (Langley) and a *Pathetic Andante* (Langley) when in the fray he is shot. For the final scenes with Jeanne and her lover the orchestra plays *The Love Birds* (Lake).

## IND'PL'S—CIRCLE

Song from "Better 'Ole" Theme of "The Pest"

Director Natiello offered "The Dumb Girl of Portici" for the overture, and for the feature "The Pest" with Mabel Normand, the theme was the beautiful selection *When You Look in the Heart of a Rose* (from "The Better 'Ole"). Other numbers included *Hunkatin* by Levy; *Poor Relations* by Bendix; *Dance of the Bajaderos* by Rubinstein; (from *Feramos Suite*); *Woodland Whispers* by Cribulka; *Eccentric Theme* by Roberts; *Humorsque* by Kretchner; *Impish Elves* by Borch; *A Lucky Duck* by Whitney; *Whims* by Schumann; *Betty's Music Box* by C. J. Bond; *A La Mode* by Rosey; *The Booster* by Lake; *Melodie* by Gluck-Sgambati; *Pizzicato Misterioso* by Minot; *May Dreams* by Borch; *Misterioso No. 29* by Andino; *Comedy Hurry* by O'Hara; *Galop No. 7* by Minot; *Dramatic Recitative*, by Levy; *Half Reel Hurry* by Levy; *Ein Marchen* by Bach, and *L'Adieu* by Farvarger. For the Charlie Chaplin comedy "Police," the musical setting included *Visions* by Buse; *Yama Yama Blues* by Spencer and Williams; *Allegro Agitato* by Breil; *Lassus Trombone* by Filmore; *Grotesque Elephantine* by Brockton; *Eyes That Say I Love You* by Fisher; *Monte Cristo* by Romberg; *Presto* by Lake, and *I Want a Doll* by Von Tilzer. KIRKWOOD.

## HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

### "One of the Finest" (Goldwyn)

Love theme suggested: *Cherry Blossoms*, Friml. It will be best to open this picture with a lyric intermezzo, under title, "There was a policeman," then a lively tune with a little Irish in it. Later a slower melody can be used, but it must be played very rapidly at the chase after the auto and also at the rescue of the girl. An orchestral rest can be taken at the scenes beginning with the child in bed and treated with soft stops. Lively children's tunes can be played for the birthday preparation. At the Hudson wedding scenes a slight jazz effect will be taken from direct scene of dance orchestra. A rapid agitato will carry the scenes of the bride and groom eluding the guests.

### "The Knickerbocker Buckaroo" (Artcraft)

Fairbanks theme: *Honky Tonky*; Love theme: *Magic of Your Eyes*.

This picture will be found easy to play, containing the usual Fairbanks characteristics, pep, action, with a short love passage between the hero and heroine. Open with light style, remembering to quiet down while Teddy is in a thoughtful mood; and very soft and tender at the scene

with his mother. Liven up as he starts west. At the first Rancho shot begin rather agitato, with a trace of Spanish character. Continue this until title: "Last call for breakfast," and then liven up again. The organ can take the action at the Santa Maria Mission. The love theme will first be used at the moment Teddy sees the girl, looking up from the well, with the title "Hello." Hurries and agitados, movements from galops must be plentiful and ready. A slow pathetic melody can be used with good effect at the scene of Lopez and his sick mother.

### "Squared"

(Drew Comedy)

Love theme suggested: *A Vineyard Idyl*.

This last of the famous Drew Comedies will present some difficulties to the average leader. Its moods are not very distinctly marked from the musical standpoint. Good one- and two-steps will help out, with a rather serious intermezzo during the very gloomy looks of the star in the beginning. A waltz for the restaurant scene; and a snatch of a march for the flash of soldiers toward the end. Vary the tone carefully in the scenes and the music may get over.

(Cues continued on page 956)

## COMPLETE PROGRAMS FROM THE BIG BROADWAY HOUSES

### The Rivoli

Flotow's tuneful "Martha" furnished the overture for the Rivoli this week, ably conducted by Erno Rapee and Joseph Littau. This is followed by the Rivoli Pictorial and a "Mutt and Jeff" cartoon. The news is opened in quite a unique manner. A long crescendo on the tympany, with a flash from all house lights and foots, ending in a resounding crash of the cymbals, starts the first shot of the damage done by the anarchists and their latest effort to blow up Capital. This made an unusual effect. Numbers used for playing the weekly were: *Oh, Papa, I Want a Doll! Fountain of Youth, Some sweet Day, Mandarin Dance* for a costume parade of Ohio college girls, and for the suffrage women in Washington, *Oh, Women, Women!*

Greek Evans, Broadway's operatic baritone, returned to the Rivoli, after a long absence, and was greeted with prolonged applause after his rendition of *King of the Vikings*, by Phillips. He sang in costume before a sea drop. Hall Caine's drama, and sometimes melo, "The Woman Thou Gavest Me" held the feature place. Katherine MacDonald, a star with a pleasant and appealing personality, led a group of fine actors in this picture. She was supported by Jack Holt, Milton Sills, Theodore Roberts, Fritz Brunette, and Katherine Griffith. A special music score, prepared by George Beynon, was used. This included as a love theme, Brian Hope's *Contemplation*. Friml's *Legende* and parts of Massenet's "Thais" were also played.

The comedy was the Mack-Sennett, "No Mother to Guide Him." This was successfully proved by Ben Turpin and company, to the tunes of *Trousseau Ball, Oh, How She Can Sing! Wizard of Oz, Mighty Lak a Rose, Rosary*, and others, equally tearful. Professor closed with an organ solo, *Grand March* by Dubois.

### The Strand

Carl Edouarde led the Strand Orchestra through the tuneful "Mignon" as the overture on Sunday afternoon, beginning the current week's show. This was heartily applauded. The Strand Topical Review followed with interesting picture news of the latest events. *All America* was one of the marches used for shots of the women fighters for suffrage. Scenes of the bombing by anarchists in New York and Philadelphia were accompanied with the big *Prelude* in C-sharp minor by Rachmaninow. Another good number used was *Take Me to the Land of Jazz*.

The latest of the Chester series which the Strand is showing week by week is called "Wrangling Dues," which the orchestra started with a waltz, and which later was improvised in an unusually fine manner by Ralph Brigham, particularly the cowboy dance. He closed the picture—some shots of a pastoral nature—with Drdla's *Souvenir*. A musical novelty was the singing of the duet, *Upstairs and Down*, in honor of the feature. This was splendidly done by Ethel Newton and Richard

Bold, with a special stage setting.

The duet led into the feature for the week, Olive Thomas in "Upstairs and Down," a Selznick production. She has the support of Robert Ellis, Rosemary Theby, David Butler, and Andrew Robson. The orchestra played such numbers as the above mentioned *Upstairs and Down, In the Garden*, by Lund; *Clematis, Life and Love, In a Kingdom of Our Own*, from "The Royal Vagabond," and *My Wild Irish Rose* for a love theme. Ralph Brigham played during the orchestra rests Olsen's *Serenade* and Herbert's *Serenade and Yesterthoughts*.

Redferne Hollinshead, tenor, who is often heard at the Strand, sang a new ballad of Burleigh's called *In the Great Somewhere*, adding *Killarney* as an encore. An Educational followed, short shots of ice-skating from Pathe's analysis of motion, all of which are amusing and instructive. A Mack Sennett comedy brought a lot of laughs. It was "No Mother to Guide Him," which, like all of them, has nothing to do with the play. Ben Turpin holds the stage most of the time. The orchestra helped them along with *Hunk-atin, Ja-Da*, and selections from "Maytime." The closing organ number was part of Guilman's third sonata.

### The Rialto

The Rialto took over the Rivoli's feature of two weeks ago. Douglas Fairbanks in "The Knickerbocker Buckaroo," using the same musical setting as played by the Rivoli Orchestra, which includes *Bachelor Girl, Panama Pacific, Limbo Land*, and as a love theme for the girl, *Oh, You Wonderful Girl!* suggested from a direct title. The regular overture is the popular "Orpheus," Offenbach, with its rapid finish. The Rialto Magazine, to which was attached a "Happy Hooligan" cartoon, followed. Popular marches and other pieces numbered *Marche Heroique, Rainy Day, Yankee Girl, Marathon, Whistler and His Dog, Hearts and Flowers, Guiding Star, and Frenchy, Come to Yankee Land*.

Rosa Lesca, a new coloratura soprano, sang the celebrated "Mad Scene" from "Lucia" in a creditable manner. The novelty of the musical program was a new work by "Mike" Lake called "The Evolution of Broadway," which undertook to show the different stages of the musical game from the time of the Indians up to George Cohan's celebrated *Give My Regards to Broadway*. This latter tune was certainly "jazzed up" by the big orchestra, the trombone having to have a bottle of oil handy. All picture house players know Lake, who is the band editor for Carl Fischer, and the original moving picture writer.

The last of the Drew Comedies was shown after the musical selection, a piece called "Squared," in which Sidney exhibits his sad and thoughtful face, with scarcely a smile. The orchestra livened him up with *Afterglow, Love Light, Sunset*, and as the love theme, *A Vineyard Idyl*. Arthur Depew closed the show with a selection by Salome, *Offertoire* in D-flat.

## SPECIALLY ADAPTED TO PHOTO PLAYING

Golden Gate (Open For Me)	Kendis-Brockman
Bygone Days, Bonaldi	Ditson
(Scenics)	Schubert
Reverie, Bond	White-Smith
Dance of the Lilliputians,	C. Fischer
Bonheur	Stern
Evening on the Lake, Borch	Wood
Himalya, Henry, (Oriental)	Schirmer
Elysian Dream, Fauchette	Willis
(Waltz)	Church
Farewell, Favarger, (Theme)	Wood
Polonaise, Felden (Pompous)	Presser
India, Felix (Oriental)	Ditson
Danza Napolitana, Felton	Stern
Cytherea, Felton (English	Sern
Dance)	
Midgets Wedding March,	
Feminore	
Thipping Thider, Morgan	
(Popular up-to-date)	
It's Nobody's Business,	
Skidmore, (Popular)	

## PITTSBURGH—GRAND

### Victor Herbert's Music Used for "Daddy Long Legs"

"Daddy Long Legs," with Mary Pickford as the star, was the attraction at the Grand. Herbert's *March of the Toys* was used as the musical prelude, and at screening the song *Toyland* was played. To accompany the children's march in the yard of the orphanage, Jacobi's *Marche Militaire* was splendid. When Judy prays for real food Dvorak's *Largo*, from the New World Symphony, was played.

The *Alcoholic Blues* serves well as an accompaniment to scene where the dog shows the effect of drinking too much hard cider. Grieg's *With a Violet* is used for the love motive. The song *Little Chicks*, from Monckton's "A Country Girl," proved very effective where the chickens at Lock Willow Farm were shown playing with Judy. The orchestration, especially in the violins, would suggest little chicks without the scene on the screen.

Other numbers were *Aragonaize* (Massenet), *L'Automne* (Glazounov), *Valse Lente* (Schuett), Excerpts from *Romeo and Juliette* (Gounod), *Valse Caprice* (Rubinstein), and *Hortense* (Manievsky).

LATUS.

## CLEVELAND—STILLMAN

### Warm Weather Program for "Mary Regan"

"Mary Regan," which played at the Stillman Theater last week, was highly regarded as an artistic and entertaining production by local fans, who have enrolled themselves in the ever-gathering army of Anita Stewart admirers. The picture did not do the business that it was entitled to on its merits, as the thermometer made a sudden jump of thirty degrees, leaving the public too full of inertia to enjoy anything. Realizing the limitations of his hearers at this time, Musical Director Hyman Spitalny omitted playing an overture, and confined his musical accompaniment to excerpts from the lighter operas. He based his theme on the song, *Mary Regan*, which was sung during the intermissions by Tony Novak, the lately returned sailor tenor, who has sung at the Stillman on other occasions with great success. Mr. Spitalny also introduced into his score the *Dramatic Allegro* No. 1.

LOEB.

## DRAMATIC MIRROR

### "The City of Comrades" (Goldwyn)

Love theme suggested: *Till we meet again.*

Leaders will find this picture a delight to play. The opening shots will be rather sombre, but the music can become brighter after title "The drafting shed," and the theme will be used from this point, and not in the first part of the picture. Do not use love themes until persons register love. Bring in a little brass and heavier tone at the close-up of newspaper call for Canadians. The explosion in Halifax harbor can be done on the organ. This is a serious picture, with some fine work, and a suitable musical setting will be easy, as in all good pictures. Use stuff of "suite" style, nothing of a popular nature.

### "When Doctors Disagree" (Goldwyn)

A popular one-step for theme. Open with an old-time rag piece. Title: Come up here—faster and faster.

T. David Martin—lighter popular tunes.

At store interior—theme.

T. We'll be there—a polka.

T. Long after curfew—a one-step.

At Millie's room—dramatic into hurry.

T. Do you mean that—theme.

T. There's a doctor on the train—light allegro.

T. Yes, yes, dearie—theme.

In baby's room—a ballet.

T. I was trying to get away—theme.

T. Here comes one of them—a gavotte.

Theme to end.

### "Just Squaw" (Exhibitors-Mutual)

Use Indian mood at screening. Title: After his mother's death—sinister.

T. Eleven years have—love song, Indian.

Alternate Indian and neutral moods until

T. Nightfall—mysterioso (Indian style.)

T. Say, tenderfoot—sinister.

T. When evenings shadows—soft waltz.

Changes in mood must be with action.

Follow action for Indian effects.

T. You follow trail—agitato.

T. She's Jimmie Dorr's lost—dramatic.

## SAN FRANCISCO— THE CALIFORNIA "The New Moon" is Given a Russian Setting

Norma Talmadge in "The New Moon" was the feature attraction at the California Theater last week. A special music score was arranged by Herman Heller, the conductor, which contained much Russian music. The score was a feature of the presentation.

Eddie Horton at the organ gave a very splendid transcription of *Sweetheart*. The concert program rendered by the California Theater Orchestra, under the skillful baton of Herman Heller, was Tobani's *Echoes From the Metropolitan Opera House* and *Across the Sands of Araby* by Westland and La Mar.

# SCREEN PLAYS AND PLAYERS

## SPIRITED RIVALRY GOING ON FOR UNSIGNED PICTURE STARS

Film Makers Send Salaries of Big Players Up Instead of Down—Rivalry Between Firms the Cause

A rip-snorting, free-for-all, high-spirited bidding match for the services of film stars, both male and female, has sent the salaries of the individuals sky-rocketing, instead of a general agreement being reached whereby the manufacturing firms would cut down some of the enormous sums being paid to the cinema stars.

There was talk when the bidding ran high for Mary Pickford's services as well as Charlie Chaplin's, prior to their jump to the First National, that the manufacturers would get together and make some sort of an arrangement whereby this unheard-of high salary bidding could be placed upon a sounder basis.

It appears that recent activity showed more money than ever

finally being set upon the services of Mary Miles Minter for the Famous Players-Lasky Co. and Nazimova for the Metro.

Now comes another battle of the manufacturers for Petrova, with the United Artists reported dickering for her under secret activities.

Then the signing of Syd Chaplin by Adolf Zukor, followed by the Minter deal, which also goes into fancy figures, has Mr. Zukor reported as on the point of signing up another big "name."

A much-sought-for person for an immediate screen feature is "Captain" Elsie Janis, now on these shores, who recently returned from a year and a half service as an overseas entertainer with the A. E. F. Miss Janis is to return to London.

## SAWYER-LUBIN PUT MONEY IN SERIAL

Pool With Krellberg for New Helen Holmes Film—After Pathe to Book It

It is not generally known among the film traders that Messrs. Sawyer and Lubin are partners in the proposed manufacture of a new serial picture with Helen Holmes as the star, the other contracting party of the serial project being Mr. Krellberg of the Russian film company that had offices in the Longacre building.

A Mr. Stark wrote the serial for the S-L-Krellberg interests, with Messrs. Sawyer and Lubin reported as dickering with Pathe to release it.

The new serial will give Sawyer and Lubin a chance to invest some of the reported big profits they obtained from the distribution of territorial rights for their "Virtuous Men" feature.

## Managers Consent to Royalty

The threatened war between the Cincinnati motion picture managers and the American Society of Composers, Authors and Publishers, has been settled through an armistice. Gus Muller, former Cincinnati film exchange representative, has brought the warring elements together, and has secured the signatures of twenty of the leading picture houses to contracts for music on a royalty basis.

It is estimated that the coffers of the American Society of Composers, Authors and Publishers will be enriched from between \$15,000 to \$20,000 a year as a result of the amicable settlement. This, of course, includes the cities in Kentucky immediately opposite Cincinnati, which will be Mr. Muller's headquarters for Ohio, Indiana, and Kentucky.

## Violet Mersereau Signs

Violet Mersereau has just signed a contract through her representative, John J. Livingston, to star in a big feature picture to be produced by the H. & H. Picture Company.

## Next Empey Film

Select Pictures Corporation announces this week that "The Undercurrent" has been decided upon for the forthcoming Guy Empey special attraction which has been previously announced under the temporary working title of "Hell On Earth." It is a forceful story of life as it is today. Guy Empey will be seen in the principal male part of "The Undercurrent," while the leading opposite role will be filled by Evelyn Martin. Three other feminine parts of almost equal importance will be played by Marguerite Courtot, Betty Blythe and Sally Crute.

## Pioneer Gets "The Unpardonable Sin"

The most recent addition to the long list of Pioneer attractions is "The Unpardonable Sin," which was secured by Morris Rose, president of the Pioneer Film Corporation.

Several other large pictures now in preparation will be exploited in the same manner as "The Unpardonable Sin," among them being "The Sins of the Children" and "The Boom-rang."

## W. C. T. U. Objects to Ballet

The Women's Christian Temperance Union of Omaha, Neb., last week passed a resolution condemning ballets such as was shown as a prologue to "The Red Lantern," which ran to wonderful business at the Boyd Theater in that city for two weeks. The women in their resolution declared the ballet girls did not wear enough clothing.

Virginia Pearson Co. Moves City Offices To Uptown Studios.  
Sylvia Breamer Signs Contract To Star In New Blackton Film.  
Standard, New York, Is Playing Pictures For Summer Only.  
Alice Brady Has Fulfilled Feature Contract With Select.  
American Cinema Corporation Is Lining Up Female Stars.

## NEW METRO POLICY

Only Big Features to Be Made for Open Market

Metro's new production policy was announced recently by President Richard A. Rowland.

"Ending with August 17 next there will be no more program pictures for Metro," he said, "as our new plans, which have been in preparation since January, will then become effective. These call for fewer and better pictures, which will be made with four stars, and in the coming year there will be thirty-six of these productions. In addition there will be several specials with all star casts.

"We are going after the big theater business, making pictures for week runs and longer, and only material of absolute box-office value will be made use of. Each of these pictures will be sold on its individual merits, following out the open policy which we advocated in our advertising more than two years ago. The first of the new productions will be 'The Brat,' in which Nazimova is starred. This will be released September 1."

Mr. Rowland will make a two months' trip through England, France and Italy, going over the film situation and the foreign markets.

## Exhibitors' Company Formed

The Greater Cincinnati Exhibitors' Company has been organized by motion picture theater managers of Cincinnati and environs, and will work for suggested improvements in that line of business. The new organization will be affiliated with the Cincinnati Chamber of Commerce. Officers elected are: President, J. A. Ackerman; First Vice-President, Henry Hoefle; Second Vice-President, Thomas A. Reilly; Secretary, Dr. Otto Dieckmann, and Treasurer, Otto Luedeking. Other members of the Board of Directors are Daniel Worth, Henry Levy, I. W. McMahon, John Huebner, Jr., A. G. Hettesheimer, George Talbott and M. P. Lipschitz.

## French Again with Russell

Charles K. French, the character actor, has returned to the American for an engagement in the new William Russell subject entitled "This Hero Stuff," by Stephen Fox. He is handling the role of "Barnes," a dignified heavy, and declares himself much at home in it. His last performance at the "Flying A" was in "Six Feet Four," the Jackson Gregory novel, another forthcoming Russell attraction.

Much is expected of French in his forthcoming film work over here. Russell's role calls for some original work different from former parts.

## NEW NEILAN FILMS

HIT SCREEN OCT. 1

First of Own Productions to Be Ready by the Fall

Marshal Neilan, who is putting the finishing touches to the Anita Stewart feature, "In Old Kentucky," expects to have the first of his eight special productions to be released via First National Exhibitors' Circuit ready for screen presentation by the first of next October.

His New York offices in the Capitol Theater building have been duly opened by Neilan's general manager, J. R. Grainger, with Miss Squires, Neilan's private secretary on the Coast being assigned to duty in the New York suite.

While eight have been contracted for, possibly a ninth, Neilan plans to be busy for the next two years, with all of his features made in his new Los Angeles studios.

Neilan's assistant director will be Alfred E. Green, while the veteran camera experts, Tony Gaudio and Henry Cronjaeger will be in Neilan's service.

Everything will be made personally by Neilan, with no supervising director to monkey with his product.

While no names of players have been announced, it is known that Wesley Barry, whose portrayal of the leading boy part in the Mary Pickford production of "Daddy Long Legs," will appear in the initial Neilan subject and will have a prominent role. Barry's only thirteen, but considered a comer by Neilan, who intends to give him every opportunity.

General Manager Grainger is receiving all kinds of advance requests for the Neilan pictures.

## Park Not Leased by Universal

Lawrence J. Anhalt, lessee and manager of the Park Theater, declares that there is no truth in the statement that the Park has been leased to the Universal Film Company for next season. The Society of American Singers, which closed its long run there last April, will open October at the same theater, for its third season of opera comique.

## Selznick Appointments

Myron Selznick announces two important appointments in the Selznick organization. Frank M. Dazey has been placed in charge of the scenario department for Selznick, and Frank J. Hampton, who joined the organization a few months ago has been made Business Manager of the Selznick Pictures Corp.

## Two Killed in Collision

An autobus, carrying players from Portland, Ore., to the neighboring country to film the historical Oregon photoplay, "The Whitman Massacre," collided with another auto, with the result that Edna Gaynor and George C. Held, cameraman, were killed, and five other members of the company were injured.

## MELODY AND MIRTH

In "A Rogue's Romance" (Vitagraph) Earle Williams smilingly tries to "do" the other gentleman, who smilingly says he's wise



(Below, center) Bobby Vernon, in "A Rustic Romeo" (Christie), gets out and gets under his 1900 vintage vehicle



The four pictures of the gentlemen in the striped habiliments are from "The Star Boarder" (Vitagraph), Larry Semon, in the title role (cont'd across)



blows into the cornet so sweetly and it comes out so sour to the great and variously expressed discomfort of his fellow boarders



Ford Sterling's heart is evidently affected by Louise Fazenda's parasol and coquetry, in "Hearts and Flowers" (Paramount-Sennett)



Eddie Lyons and Lee Moran are the intermission as far as the dark gentleman is concerned. From the latest Lyons and Moran comedy (Universal)

Ben Turpin devises an ingenious method of rehabilitating the ice box without the use of the customary tongs in "No Mother to Guide Him" (Paramount-Sennett)



# WITHOUT FEAR OR FAVOR—By an Old Exhibitor

THE Mayor of a Rhode Island City is indignant because his Board of Aldermen have passed an ordinance permitting Sunday film entertainments. "Why, the pool parlors and dance halls will be opened next!" he exclaims in a burst of virtuous indignation.

It just goes to show how silly Screen Enemies are when they speak of a subject which they know nothing whatever about. Undoubtedly this executive was never inside of a motion picture show.

That is the only way I can account for such a comparison! If our foolish critic would only "go to the movies" now and then, he would learn that even on week days, they teach nothing that is wrong, and afford enough material to give on Sunday plenty that is beneficial.

Winnipeg, Manitoba, is getting a lot of attention on the front pages these days because of the general strike raging there. But there is a little item of news from Winnipeg that is not featured—and which would put that New England Mayor on the right track if he saw it.

It speaks of the special Sunday motion picture entertainments found in Winnipeg despite the Blue Law forbidding all Sunday entertainment. Nevertheless, one of the picture houses gives high class music by a four-piece orchestra and the program consists of a Burton Holmes Travelogue, two hymns, the words of which are projected on the screen from slides, a vocal solo, a short sermon by the Rev. Bruce Thornton and a Marguerite Clark five-reel feature to wind up.

## Sunday Movies Uplift

Why is this Winnipeg entertainment permitted? Because it is a "clean show," an uplifting one. It keeps off the streets and out of mischief hundreds who would otherwise have no place to go and might not care to go to church!

The Winnipeg Sunday movie acts not only as a moral uplifter but as an aid to the observance of law and order in these strike days, when there are enough idle people on the street week days, not to mention the Great Day of Rest.

In this connection it is interesting to note that the strikers have voluntarily released members of the moving picture operators' unions from participation in the "general strike," in the belief that the operation of theaters was an absolute necessity. It seems that the strike leaders did not want any violence and decided that the surest means of keeping their men in a proper frame of mind was the movies.

This is a tribute to the power of the Screen that is much akin to that which came from the trenches during the Great World War.

## Auburn Clergy vs. Tripp

Up in Auburn, New York, Alderman Harry G. Tripp, offered an ordinance granting a special license for the showing of Sunday pictures. Clergymen who did not realize what a power for good the Screen can be made, violently attacked Tripp.

Tripp was equal to the occasion. "I offer no excuse or apology to any hysterical, narrow-minded clergyman

## Advice to the Mayor of a Rhode Island City—Winnipeg Leads in Dignified Treatment of Sunday Movies—Critics Who Never Attend—An Unsuccessful Producer Who Became a Successful One—Trade Wit That Isn't at All Witty

for presenting this resolution," he answered.

The city attorney said that there should be a special censorship of Sunday pictures for he knew "films were being shown in the city which were unclean."

Alderman Tripp must have read the Associated Motion Picture Advertisers' reply to Mrs. Ellen O'Grady.

## The City Attorney "Flopped"

He demanded that the city attorney give the names of the so-called "unclean" pictures.

The city attorney was unable to specify any cases! So Alderman Tripp declared: "I have no excuse to offer to the public for presenting this resolution which provides for Sunday movies. I am heartily in favor of Sunday shows. I believe moving pictures are a wonderful education. I have received more education from the screen than I have from traveling, and I have seen quite a little of the country."

"I have seen no picture which has hurt me. Possibly my mind is stretched. Some pictures might hurt the morals of small children. I make no apology, however, to the clergy or to any hysterical, narrow-minded minister. Furthermore, I do not approve of the council censoring pictures on the other six days of the week."

Isn't it odd that the folks who attend the movies seldom criticize and forever boost them—whereas our assailants are the folks who never come to see our entertainment! The National Association, if it wants to kill off the critics, has only to arrange that all persons of public importance, such as mayors and ministers, be dragged into the nearest movie at convenient intervals!

## The Fox Expansion

I told here the other week how William Fox managed to stick it out in the exchange business despite the dictum of the once all-powerful General Film Company. William had a couple of theaters and a dinky exchange on East 14th Street, New York, then.

Today he announces a headquarters building that will occupy an entire city block—New York City block, too!—and speaks of designs for "the biggest motion picture plant in the world under one roof."

While William was in London, he might have chased across to Paris to view the Pathe plant and deceive himself.

Just the same a film plant a city block long in Manhattan is a wonderful achievement when you consider that Mr. Fox's producing ship has not always had clear sailing.

William's first producing venture was not the Fox Film Corpor-

ation, but the Box Office Attractions Company.

He started this with W. R. Sheehan in 1914, and it was a horrible flivver.

The reason was that the Company was offering "junk." The market was absorbing a lot of junk at that time, but the day of films that would have to stand on their individual merits, had already dawned.

Fox and Sheehan made contracts for second class feature productions and these productions proved of no interest to a class of exhibitors growing more stringent in their booking requirements all the time.

## Taught by Sad Experience

Mr. Fox was convinced, however, that the feature was wanted. But it had to be a good feature. So he canned the Box Office Attractions and organized Fox Film Corporation to turn out good pictures regardless of cost.

He assembled a fine list of stars and directors and corralled a lot of good advertising men—or rather Sheehan attended to the latter.

Any story that it was felt would make a good picture was produced; cheapness became a thing of the past and Mr. Fox bent his whole energies toward supplying the market with the best films he knew how to make.

The result was quite the reverse of his Box Office Attractions experience. Exhibitors were glad to book such pictures. Fox films were in demand everywhere. Soon Sheehan opened exchanges in foreign cities and the demand "was there," like the American one.

And the names of William Farnum, Theda Bara, George Walsh, became household words in every corner of the globe, while Frank Lloyd, R. A. Walsh and Gordon Edwards became world-famous directors.

## Tawdry Themes that Harmed

I cannot say that I approve of all of the Fox stories. There have been numerous themes that made money for William, but indisputably have harmed the business as a whole.

I have not the slightest doubt that much of the censorship agitation it has cost the industry thousands of dollars to fight, has been directly incited by such themes as I have observed in many Fox photoplays.

Nevertheless, some of the best money-makers on the Fox list are 100 per cent. "clean" pictures. He has sent to the public many adaptations of classics that were an artistic joy, and that gave the prestige of the American motion picture a distinct upward push.

I think his adventures with such pictures will eventually convince Mr. Fox that tawdry themes are not

much more commercially valuable than the worth-while sort.

Nothing would give me greater pleasure than to witness by the time Fox Film Corporation occupy the wonderful new studio a steady output of films that no censor could question!

The plans given out indicate that Mr. Fox will have the best motion picture studio in the States, at least. Wouldn't they be just the place to make the best and cleanest motion pictures in the world?

## A Pun that "Doesn't Belong"

Speaking of bad taste a kolyunist on one of the trade papers takes the cake. Facing an evident shortage of material, he inserted the following: "In the esteemed New York World of late issue, there appeared, under a Boston date line, these words: 'There are dozens of fashionable women residents of the Back Bay who have not touched water to their bodies for the past ten years.'

"Reads like reference to the Bronx Subway in mid-summer or the report of a visit to a Brownsville cinema in July."

## How unthoughtful!

The unfortunate dwellers in the regions he speaks of are more to be pitied than to be punned at! At that I believe there are "cinemas" in such sections that are well ventilated—it depends on the house and its management. You can't always blame such a state of affairs on the poor, who are often compelled to live in unsanitary quarters and who despite such quarters, really manage usually to keep their minds and bodies clean.

## Story of a Soldier

Here is a story about a soldier boy from one of these very sections, related by his Captain.

"One of my most gallant corporals, of a grenade squad, was of Jewish extraction — named Schwartz. Holmes, on whose platoon he was, always called him the 'corporal with a smile.' The men, having seen Captain Bairnsfather's cartoons of the war, called him 'Old Bill,' whom he certainly did resemble strikingly. Indeed, he used to tell the boys that the only girl he could ever make love him was blind! His passion was cleanliness, which he satisfied even in midwinter, by bathing in any stream of which he could break the ice. Schwartz gave his life to the nation at Cantigny."

The authority for this—the boy's Captain—is Archibald Roosevelt, whose word ought to be pretty good.

## A Vaudeville Instance

More bad taste is discovered on a Keith vaudeville stage during the act of a very bright Hebrew named Georgie Jessel.

This clever performer sings a dank song about the darkness of the moving picture show and boasts that it breeds immorality.

Of course, Mr. Jessel does it in a comedy way but the implication is so direct, it's wonderful fuel for Movie Antis!

I am surprised that men with such large picture interests as Mr. Albee and Mr. Murdock allow such an assault upon the decent atmosphere of our shows to be made from their stages.

# FIRST SHOWINGS REPORTED BY WIRE

## "Upstairs and Down"

Select, Olive Thomas, Directed by Charles Giblyn, Adapted from the play by Frederick and Fanny Hatton

### WIRE REPORTS—EAST

Box Office Value.....Great  
Exhibitor Comments: "Popularity of original proves great drawing card."

### NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair  
Technical Handling.....Fair  
Coherence .....Good  
Acting .....Fair  
Scenic Setting.....Good  
Photography .....Good  
Atmospheric Quality.....Fair  
Costuming .....Good  
Quality as a Picture.....Fair

### WHAT IT IS

Romance among the rich-but-careless Long Island set causes hectic moments. A young Irish polo star is the object of principal interest to both the Chesterton sisters, and though the "baby vamp" nearly gets him, she doesn't.

## "The Bishop's Emeralds"

Pathe, Virginia Pearson, Directed by John B. O'Brien, Scenario by Frank S. Beresford

### WIRE REPORTS—EAST

Box Office Value.....Fair  
Exhibitor Comments: "Nothing unusual."

### NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....High  
Dramatic Interest.....Tense  
Technical Handling.....Good  
Coherence .....Excellent  
Acting .....Excellent  
Scenic Setting.....Good  
Photography .....Good  
Atmospheric Quality.....Good  
Quality as a Picture.....Good

### WHAT IT IS

Bishop's wife suddenly finds herself face to face with a previous husband, whom she had supposed to be dead. He happens to be muchly alive and intent on stealing the bishop's emeralds. All of his nefarious plots and also his life are brought to an end, however, and things turn out fine.

## "When Fate Decides"

Fox, Madlaine Traverse, Directed by Harry Millarde, Scenario by Denison Clift

### WIRE REPORTS—WEST

Box Office Value.....Good  
Exhibitor Comments: "Pleasing picture that received good comments."

### NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good  
Dramatic Interest.....Good  
Technical Handling.....Fair  
Coherence .....Fair  
Acting .....Good  
Scenic Setting.....Good  
Photography .....Good  
Atmospheric Quality.....Good  
Costuming .....Good  
Quality as a Picture.....Good

### WHAT IT IS

An exceedingly disagreeable husband is quite justifiably murdered and his innocent wife and her old lover are accused.

Received From Every Part of the Country  
Just Before Going to Press—The Values  
Great, Good, Fair and Poor Are An  
Exact Average, the Same Terms Being  
Used in All Wires to Us

## "You're Fired"

Paramount, Wallace Reid, Directed by James Cruze, Scenario by Clara Genevieve Kennedy

### WIRE REPORTS—EAST

Box Office Value.....Fair  
Exhibitor Comments: "Did not seem to catch on."

### NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good  
Dramatic Interest.....Fair  
Technical Handling.....Good  
Coherence .....Fair  
Acting .....Good  
Scenic Setting.....Good  
Photography .....Good  
Atmospheric Quality.....Good  
Quality as a Picture.....Good

### WHAT IT IS

There is almost no job that a youthful swain does not attempt to hold down in his efforts to win his heart's choice. He has to be employed in the same capacity for three months or all bets are off. However, Dan Cupid never lets a little thing like a job interfere with his plans.

## "Virtuous Sinners"

Pioneer, Wanda Hawley and Norman Kerry, Directed by Emmett J. Flynn

### WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "Familiar theme well presented."

### WHAT IT IS

Starving girl is taken into a settlement house, becomes an ardent worker, and reforms a crook and marries him.

## "Sahara"

J. Parker Read, Jr., Louise Glaum, Directed by Allan Dwan, Scenario by C. Gardner Sullivan

### WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "Picturesque star helps greatly."

### NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good  
Dramatic Interest.....Good  
Technical Handling.....Fair  
Coherence .....Good  
Acting .....Good  
Scenic Setting.....Effective  
Photography .....Good  
Atmospheric Quality.....Good  
Costuming .....Good  
Quality as a Picture.....Good

### WHAT IT IS

A beautiful Parisienne of theatrical prominence is enticed from her perfectly good husband and child by a baron, who takes her to Cairo. Eventually, after much disillusionment, she returns to her first love, only to find that she must sacrifice her life to save his.

## "A Rogue's Romance"

Vitagraph, Earle Williams, Directed by James Young, Story by H. H. Van Loan

### WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "Williams very popular in my theater."

### NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good  
Dramatic Interest.....Melodramatic  
Technical Handling.....Fair  
Coherence .....Fair  
Acting .....Fair  
Scenic Setting.....Good  
Photography .....Good  
Atmospheric Quality.....Good  
Costuming .....Good  
Quality as a Picture.....Good

### WHAT IT IS

Most gentlemanly and virtuous of all Parisian thieves, with a Croix de Guerre, three war orphans as wards, and all the other ear marks of social superiority, mixes successfully with the leading lights of both the over and under worlds, and has a delectable romance.

## "Break the News to Mother"

Select, Pearl Shepard, Directed by Julius Steger

### WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "Extensive advertising pulled good houses."

### NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good  
Dramatic Interest.....Fair  
Technical Handling.....Good  
Coherence .....Fair  
Acting .....Good  
Scenic Setting.....Good  
Photography .....Good  
Atmospheric Quality.....Good  
Costuming .....Good  
Quality as a Picture.....Fair

### WHAT IT IS

Rather than tell his dear old mother that he has been unjustly accused of killing a man, a loving son betakes himself to parts unknown, only to cover himself with glory in the war, and return to mother, sweetheart, and happiness.

## "Jacques of the Silver North"

Select, Mitchell Lewis, Directed by Norval MacGregor, Story by Robert North Bradbury and Frank Howard Clark

### WIRE REPORTS—EAST

Box Office Value.....Great  
Exhibitor Comments: "Lewis does his usual fine work." "Great picture."

### NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good  
Dramatic Interest.....Good  
Technical Handling.....Fair  
Coherence .....Fair  
Acting .....Fair  
Scenic Setting.....Good

Photography.....Good  
Atmospheric Quality.....Fair  
Costuming .....Good  
Quality as a Picture.....Fair

### WHAT IT IS

Merry Canuck trapper, saves the girl of his heart from the wretch she was forced to marry at a pistol's point, and does everything else he can to make her happy.

## "Phil-for-Short"

World, Evelyn Greeley, Directed by Oscar Apfel, Scenario by Clara S. Beranger and Forest Halsey

### WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "Pleasing comedy. 'Very light.'"

### NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good  
Technical Building.....Fair  
Coherence .....Fair  
Acting .....Good  
Scenic Setting.....Good  
Photography .....Good  
Atmospheric Quality.....Good  
Costuming .....Good  
Quality as a Picture.....Good

### WHAT IT IS

Her full name is Damophilia! And she wears overalls and works in the garden to help support her Greek-teaching father. What more natural than that she should be mistaken for a boy by a young professor of Greek whom she eventually marries?

## "The Price of Innocence"

First National, Stella K. Talbot

### WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "Kind of picture that goes here."

### WHAT IT IS

Dramatic Story of a girl who risks her good name for the sake of some "Down East squatters."

## Elmo Lincoln Signs Contract

Word comes from the West that Elmo Lincoln has signed a contract to appear in special pictures for a period of two years. This star who is considered the ideal hero for serials and pictures where strong men are required has signed a contract with the Great Western Producing Co., which produced "Elmo the Mighty" now being released through Universal.

According to report he will be featured soon in a multiple reel production similar to the "Tarzan" picture.

## Big Kansas City Theater Opens

The Newman theater in Kansas City, opened auspiciously Thursday evening, June 5, with a showing of the Cecil DeMille Production "For Better, For Worse." The theater was built at a cost of about \$600,000, and seats 2,500. Among the prominent motion picture patrons who were present were Adolph Zukor, Al Lichman and Cecil B. DeMille, president, general manager and director general respectively, of Famous Players-Lasky; Samuel Goldwyn, Carl Laemmle, Louis J. Selznick, Albert E. Smith, Hiram Abrams, Fred Warren, Will Rogers, Wallace Reid and Dorothy Dalton.

## LITTLE TRIPS TO THE LOS ANGELES STUDIOS—By Barrymore

**JIMMY AUBREY** pulled several gravitation defying stunts in Westlake Park, Los Angeles, and a crowd of several hundred people gathered and tried to figure out how the comedian could lean over at an angle of forty-five degrees and regain an upright position apparently without effort.

Frank Good, camera man for Madaline Traverse, is on his honeymoon. He has taken his wife to Huntington Lake where Miss Traverse is now making scenes for "Until Eternity" under the direction of Harry Millarde.

Gladys Brockwell has gone to Tucson to make more Western scenes for her picture, "Sadie," which is being directed by Frank Beal. They will be away a week.

May Allison is a convert to "the new freedom" in "Free," a satire on parlor Bolshevism written in Will Irwin's inimitable style and adapted for the screen by George D. Baker. Herbert Blache is directing the picture, and the cast includes Kathleen Kerrigan, Pell Trenton and Howard Gaye.

"The battleship bride" celebrated her fourth wedding anniversary in Hollywood, California, on May 17. Four years ago on that date, Gertrude Cameron, one of the sixty-one representative beauties of the nation, chosen in a motion picture contest, and who toured the country, was married to H. H. Van Loan, then chief of the Universal Company's publicity department, on the battleship *New York*.

"The battleship bride" and her husband live in a pretty bungalow in Hollywood, and it was there that the happy wedding anniversary was celebrated.

Hale Hamilton laid out a lot of hard work for himself when he

wrote "In His Brother's Place," and made himself twins. The consequence is he has to do twice as much acting as anyone else in the picture. The cast so far selected includes Emmett C. King and Ruby LaFayette.

"Desert Gold," another B. B. Hampton production, produced from Zane Grey's best seller of the same title, has been completed for Zane Grey Pictures, Inc., and will be shipped shortly. It was directed by T. Hayes Hunter.

Report comes that J. B. Chapman, press agent for divers Brunton, Hampton, and special producing companies, has taken unto himself a Ford, and a week's vacation in which to learn to drive the thing.

Supervising Director Frank E. Woods of Paramount productions has returned to Los Angeles after a business and vacation trip to New York. He was accompanied by Mrs. Woods. He comes back loaded with many new ideas and a lot of picture story plans for the coming season.

In this fair city of Los Angeles there is a Viola street and a Dana street. Who can construe that other than as a compliment to Miss Viola Dana, piquant little Metro star?

Then this municipality boasts a May avenue and an Allison avenue; a (Hale) Hamilton way and a Maxwell (Karger) street. Now the city council of this metropolis has only to authorize a Nazimova boulevard, a Lytell lane, and a Wehlen way to make the compliment complete.

"There is no economy in economy," says Kathleen Kirkham, who is working with Katherine MacDonald, for this week she "dropped a five" with a certain police judge. Her reason is that she drove down town to have her hair dressed instead of having the coiffeurist come to her home. Car stood over-time.

Tag. Nine next day. Good morning judge. Fine please.

Director William Desmond Taylor is in Los Angeles once more. He returned a Captain although he started out as a "Tommy," which is typical of Taylor. He served overseas in the Royal Artillery Service Corps and was in England, France, Belgium and Germany. He was gone a year. Director Taylor is again with the Famous-Lasky-Artcraft combination and will direct an all star cast in an Artcraft special "Huckleberry Finn" at the Morosco studios.

The Brunton studios have been minus a lot of sunny people for the past few days. Bessie Barriscale and her company are in La Jolla, down the California coast a hundred miles, on her new picture. Some very beautiful scenic effects are being gotten. Howard Hickman is able to be with the company, but is not working because he is too weak from his recent attack of pneumonia.

Charlie Chaplin is to direct Douglas Fairbanks, and vice versa, for the two millionaire comedians are to make a boy scout picture to aid publicity for that organization. Each is to be enrolled also.

Ada Gleason has left for Chicago and New York.

Jack Gilbert has joined the Morosco studios and will be working with Marguerite Clark under the direction of Walter Edwards.

Ora Carew, one of the latest independent stars to have her own company, has started work on her second production.

Cullen Landis, a juvenile comer, has signed a five year contract with Goldwyn. His first story will be with Mabel Normand.

Will M. Ritchey, Paramount staff writer, says that ninety per cent. of the writers of rejected scenarios might sell if they would only take their time in submitting, rewriting several times first.

Lois Wilson is now working with Bryant Washburn, and may remain for two or more pictures.

Fritzi Brunette, having five days between pictures, has gone on a vacation.

Bertram Grassby starts work at the Brunton studios with Sessue Hayakawa.

Mary Anderson has started work in the old S. & A. studios at Culver City with the Wayne Mack comedy players.

Tom Santschi is on location at Huntington Lake with Madlaine Traverse and company.

Director Henry King, who signed with Ince, came to Los Angeles with Mrs. King and their little daughter, where he left them to pick out a bungalow, for June first he started at the Ince plant.

Alfred Whitman has signed a contract to appear in stock at the Los Angeles Morosco Theater.

Jimmie Hogan, who is assisting Alan Dwan in the filming of "Soldiers of Fortune," had a slight operation on his throat, and at present writing is confined in the Agnew Sanitarium.

Mr. and Mrs. Perkins Fisher, who for the past eight years have been members of San Diego's histrionic colony, have disposed of their beautiful home and furnishings, and will begin a tour of the Keith circuit in the near future. Both have many friends here who regret their departure.

Lewis J. Cody, the latest "he-vamp" of the screen, has gone to New York to give Broadway a treat.

### Loew's Fourth in Cleveland

Marcus Loew has taken over the Liberty Theatre, Cleveland, according to reports that seem to be well grounded. This makes Loew's fourth Cleveland house, and he has another one under construction on Euclid Avenue and East 101st Street.

## LIST OF PREVIOUS FIRST SHOWINGS REPORTED BY WIRE

All Wrong, Pathe	(East)	Good—"A good box-office star."	"Whimsical story."
An Amateur Widow, World	(East)	Fair—"Weak story."	
Divorce Trap, Fox	(East)	Good—"Good story of today."	(Central) Good—"Brockwell is true to life." (West) Fair—"Only fair business."
False Faces, Param.	(East)	Great—"Gripping story."	(Central) Great—"Splendid picture." "Fine acting."
Final Close-up, Param.	(East)	Good—"Very pleasing."	(West) Good—"Mason was liked."
Full o' Pep, Metro	(East)	Good—"Fine comedy."	"Hamilton good comedian."
Haunted Bedroom, Param.	(East)	Good—"Popular star."	"Interesting picture."
Heads Win, Univ.	(East)	Good—"Good propaganda."	"Seemed to interest."
His Debt, Ex. Mut'l.	(East)	Good—"Hayakawa a big drawing card."	
Home Town Girl, Param.	(West)	Good—"Very pleasing picture."	
Hulda From Holland, Param.	(East)	Great—"Although a re-issue it packed 'em in."	
Hushed Hour, Garson	(Central)	Great—"Picture out of the ordinary."	"People very much pleased."
Knickerbocker Buckaroo, Artcraft	(East)	Great—"Fairbanks films are best drawing cards."	(Central) Great—"The kind of film that brings one hearty laugh after another." (West) Great—"Capacity houses and waiting lines." "Very amusing."
Lady of Red Butte, Param.	(East)	Good—"Thoroughly interesting."	(West) Good—"An excellent Western."
Leave it to Susan, Goldwyn	(East)	Good—"Kennedy is one of my clientele's favorites."	(Central) Good—"One of Kennedy's best." "Good hot weather picture."
Lion and the Mouse, Vita.	(East)	Great—"Strong story well told and finely acted."	(Central) Good—"Joyce in a part that suits her ability." (West) Great—"Just the kind." "Joyce just fits part."
Lions Den, Metro	(Central)	Good—"Story not unusual but done in a sincere manner."	"Fine cast."
Love Hunger, Hodkinson	(East)	Good—"My clientele likes Lillian Walker."	"She always pulls." (Central) Good—"Walker at her best." "Pleasing."
Man Who Turned White, Ex. Mut'l.	(East)	Great—"Remarkable acting."	"Kept audience interested."
Master Man, Pathe	(East)	Good—"Keenan liked here."	
Mints of Hell, Ex. Mut'l.	(East)	Good—"Thrills of the Yukon with new twists."	(West) Good—"It was liked."
Thin Ice, Vita.	(East)	Good—"Beautiful star."	"Griffith popular in my theater."
True Heart Susie, Artcraft	(East)	Great—"A sure winner."	"Combination of Griffith film and two popular stars wonderful advantage."
Unpainted Women, Univ.	(East)	Good—"Rather interesting."	(West) Good—"Good story with an excellent moral." (Canada) Good—"Good picture."
Woman Thou Gavest Me, Param.	(East)	Great—"Popularity of original pulled packed houses."	"Fine picture." (West) Good—"Being based on Caine's novel and having an excellent cast makes it attractive."
Words and Music By—, Fox	(East)	Good—"Romance with a new angle."	(West) Good—"Star's second picture keeps up good average."

## BIG MERGER IN PHILADELPHIA

### Theatrical, Motion Picture and Financial Interests Consolidate in Stanley Co. of America

**C**ONSOLIDATION of big financial, theatrical and motion picture interests in the East, into a corporation with a capital stock of \$15,000,000, is announced by Jules E. Mastbaum, president of the Stanley Company, and a member of the real estate firm of Mastbaum Bros. & Fleisher, in Philadelphia.

The new corporation is the Stanley Company of America, and the consolidation of the several interests makes one of the most gigantic mergers of any business interests that has taken place in Philadelphia for many a year.

The new Stanley Company of America, it was announced, has been incorporated under the laws of Delaware, and it is given the rights to

provide amusement for the public in any way, besides being empowered to purchase and erect buildings and perform every necessary detail in connection with theatrical and motion picture and vaudeville entertainments and amusements in general. The work will include the whole United States and possibly foreign countries.

The officers are: President, Jules E. Mastbaum; vice-presidents, J. McGuirk, A. R. Boyd; treasurer, L. D. Beggs; assistant treasurer, L. Sablosky; secretary, Morris Wolf; chairman of the board of directors, A. Sablosky.

"The new company has no intention of going into the producing field," President Mastbaum says.

### Start Projection Department

With a view to assisting exhibitors to obtain the best projection possible and reducing the damage of film to a minimum, Famous Players-Lasky Corporation has introduced an innovation in its Department of Distribution. This innovation is in the form of an entirely new department, which will handle the varied projection problems which confront exhibitors, at the same time eliminating so far as possible the causes which, through incompetence of operators or carelessness of inspectors, contribute to the damaging of prints and consequent inadequate projection. In charge of the new department is Earl J. Dennison, a competent projection expert and engineer.

### New Company Will Produce for United

United Pictures Productions Corporation, capitalized at \$3,000,000, has been formed to produce additional film features for United Picture Theaters of America, Inc., the organization of exhibitors whose circuit of 2,600 motion picture theaters is said to be the largest in the world. Dustin Farnum, Kitty Gordon and Florence Reed are among its stars.

### Third Caprice-Hale Picture

The motion picture rights to "A Damsel in Distress," a story by P. G. Wodehouse now running serially in the Saturday Evening Post, have been acquired by the Albert Capellani Productions, Inc. June Caprice and Creighton Hale, who have just completed work in "The Unknown Dancer," their second subject for the Albert Capellani Productions, Inc., will co-star in the film version.

### Cutting New Minter Picture

"Yvonne from Paris," the story of a French dancer, by Joseph Franklin Poland, in which Mary Miles Minter soon will be presented by the American, has undergone its second cutting and is almost down to footage, according to reports from Santa Barbara. The film is on the list of "Flying A" release for July.

### Vitagraph to Do "The Wolf"

"The Wolf," by Eugene Walters, is to be filmed by Vitagraph. Earle Williams will play the stellar role.

## IS THAT SO!

Alice Lake has been engaged by the Christies to head the cast for the next special comedy, which Al E. Christie will produce. Miss Lake is probably best known as leading woman with Roscoe Arbuckle.

Homer Croy, who has been in France for nine months showing motion pictures to the doughboys, has returned to his old haunts at Forest Hills, Long Island. He was one of the managers of the Community Motion Picture Bureau, which had in hand the distributing of film in France.

Percy Marmont is now engaged in concluding the exteriors of a forthcoming Vitagraph production, in which he is leading man for Alice Joyce. He has signed a contract to be Miss Joyce's leading man in succeeding comedies.

Dana Hayes, booking manager for the Mack Sennett comedy, "Yankee Doodle in Berlin," has just returned from a two weeks' trip in the west where he arranged for the successful opening of the picture in various cities.

Helen Lowell has been engaged by Albert Capellani to play an important role in support of Dolores Cassinelli in "The Cutter."

Colleen Moore, who played in support of Monroe Salisbury in "The Savage," is again his leading woman in "Devils Have Their Friends."

Major Ian Hay Beith (Ian Hay), soldier, lecturer and author, is now in Los Angeles and will start work at once as a member of Cecil B. DeMille's literary staff at the Famous Players-Lasky studio.

## PLAN NEW STUDIOS

### Goldwyn to Have Eastern as Well as Western Studios

Coincident with the announcement that the Eminent Authors Pictures Inc., of which Rex Beach is president and Samuel Goldwyn, chairman of the board, comes the information that plans for a studio to be situated in the East for the production of pictures by the corporation have already been drawn. The action only waits on the selection of the site for the studios. They will probably be somewhere in the vicinity of New York—in New Jersey or Long Island, perhaps.

Meanwhile the scope of work which has been outlined for the recently-purchased studios by Goldwyn—purchased from the Triangle Company—have necessitated the increasing of various portions of the extensive outfit already in use. Additional stages and new ones to take the place of the old are being built. These will be equipped with the innumerable modern devices which have made stage-craft a real art.

### Lincoln Denies Rumors

To set aside rumors that he is to make his own productions and release them through a certain corporation, E. K. Lincoln denies that any such deal has been consummated.

Mr. Lincoln has received several motion picture propositions which he has under consideration, and which may take him back to California, where he has just finished making Zane Grey's "Desert Gold" for W. W. Hodkinson Corporation.

*The "The City of Comrades" (Goldwyn) gives Tom Moore an opportunity to make love in ideal surroundings*

*In the sixth episode of "The Tiger's Trail" (Pathe) Ruth Roland again falls into the villain's hands*

*A group of "Riders of Vengeance" (Universal) just at dawn and by their fire listen for the approach of enemies*



## FAMOUS PLAYERS-LASKY BUSY

### Six New Productions Started, Five Adapted from Stage Plays and One from Novel

WITH the opening of the month of June, production work at the Famous Players-Lasky studio at Hollywood received an unprecedented impetus.

Monday, June 2, marked the beginning of three big productions. On that day Cecil DeMille started the J. M. Barrie play, "The Admirable Crichton," which Jeanie Macpherson has adapted for the screen, with the assistance and advice of Major Ian Hay Beith, who recently joined Mr. DeMille's scenario staff. A splendid cast has been chosen for the picture, including Thomas Meighan, Gloria Swanson, Lila Lee and Theodore Roberts.

On the same day Bryant Washburn started work on an adaptation of the George Broadhurst farce, "Why Smith Left Home," which Donald Crisp is directing.

The third picture started Monday is "Huckleberry Finn," the Mark Twain classic, which Julia Crawford Ivers put into scenario form. Will-

iam D. Taylor, who directed Jack Pickford in "Tom Sawyer" and "Huck and Tom," is in charge of the new production.

On June 9 William C. DeMille, who has just finished the production of "Peg O' My Heart," with Wanda Hawley in the title role, took up the direction of Ethel Clayton, who has just returned from a vacation trip to Japan, in "Miss Hobbs," Jerome K. Jerome's play in which Annie Russell achieved success on the legitimate stage.

Wallace Reid has also started, under the direction of James Cruze, in "The Lottery Man," adapted from Rida Johnson Young's play, in which Cyril Scott appeared on Broadway several seasons ago.

Immediately following the completion of "Told in the Hills," Major Robert Warwick, under direction of Hugh Ford, will start work in "In Missouri," one of Augustus Thomas's greatest drama. Many others will follow.

### Evelyn Martin's Screen Debut

Evelyn Martin's acquisition by the silver sheet is one of the events of recent motion picture history. Her appearance as co-star with Arthur Guy Empey in "Hell on Earth," the first of a new series of photoplay dramas from the pen of the man who went "over the top," will mark her debut in silent drama—and the splendid dramatic work she has done on the legitimate stage in the past is an assurance to all those who are familiar with her accomplishments that the screen has won in Miss Martin a star of unquestionable magnitude.

In the role of "Lucy Duncan" in "Hell on Earth," she has every opportunity to display her accomplishments.

### To Release Red Cross Films

The new single-reel productions of the Bureau of Pictures of the American Red Cross are to be released and distributed by the Educational Films Corporation of America. Director W. E. Waddell, of the Bureau of Pictures, announces that the new overseas negative, which has just been received in this country, is now being cut and titled for distribution through Educational exchanges, and that releases would begin in the immediate future, on a releasing schedule of one reel every other week, to be followed later, when the supply of negative increases, with a regular weekly release.

### Christie Wants Plots for Two Reel Specials

Al E. Christie, who has recently launched the production of feature comedies in two reels, has called attention to the fact that he is depending very largely on outside writers for the furnishing of scenario ideas for his new Special Comedies. Both Al E. and C. H. Christie emphasize the fact that it is their idea to produce two-reel comedies from stories of five-reel caliber.

Mr. Christie has made a general request for stories, necessitated by the increased schedule of production, including both one and two-reel comedies.

### Hall Special at the Park

Frank G. Hall's special production, "The Other Man's Wife," opened Sunday, June 8, at the Park Theater, replacing the Rothapfel Unit Programme. It is a screen version of a story by Mary Murillo, and was produced under the direction of Carl Harbaugh.

### From Rivoli to Rialto

For the first time in the history of the Rialto and the Rivoli theaters of New York City, the same production has been scheduled for a week's engagement at each house. The picture to which Managing Director Hugo Riesenfeld is according this honor is the Paramount-Artcraft special, "The Knickerbocker Buckaroo," starring Douglas Fairbanks.

## SIGN VITA SERVICE

### Seattle, Denver and Utica Theater Change Policies

Seattle, Denver and Utica are three centers of population which now are supplied regularly with every production turned out by Vitagraph's two plants.

Vitagraph always has gone strong in Seattle, all units included, but it remained for Von Herberg & Jensen to put on the final stamp of approval by signing up all the Alice Joyce pictures and also the Larry Semon comedies.

Denver is put on the Vitagraph map through the enterprise of Brown & McGeehan. The contract just closed insures the showing of all Vitagraph product.

The Majestic Theater of Utica, heretofore a combination vaudeville and picture house will be hereafter an all-Vitagraph first-run theater, the combination policy having been abandoned.

### Gompers Film Delayed

No arrangement has yet been made for the starting of the Samuel Gompers feature by the McClures Inc., owing to the slow recovery of the president of the American Federation of Labor from severe injuries received in an auto accident. This week President Gompers is presiding over the annual convention of the A. F. of L. in Atlantic City, with Gompers having much executive work needing immediate attention. President Frederick Collins of McClures is still abroad, now being in London. He plans to return home around the last of July.

### Elsie Ferguson in Triple Role

"The Avalanche," adapted from Gertrude Atherton's novel by the same title, has recently been produced by the Famous Players-Lasky Corporation, with Elsie Ferguson in the leading role.

Miss Ferguson has had a remarkable opportunity in the photo-play to display her talents as a versatile artist. Three distinct roles in the production are played by this Artcraft star.

### Jess Willard Feature Finished

"The Challenge of Chance," the seven-reel special feature in which Champion Jess Willard is being starred by the Continental Pictures Corporation, will be ready for private screening in a very short time. Also, the method of distribution that will be employed is expected to be outlined, together with a statement in detail of the amount of newspaper advertising to be done by the producers.

## PHILIPP COMPANY'S PRODUCING PLANS

### Twenty-Nine Plays Scheduled for the Screen—Adolf Philipp Showing Activity

Upon the organization of the Adolf Philipp Film Corporation, a few weeks ago, the plans were not in shape for a detailed announcement of the plans of the new picture-making concern. Mr. Philipp has turned over to the corporation twenty-nine of his plays, and for the first productions several of his biggest show pieces will be placed in screen form. Of these it is believed that the production of such pieces as "Adele," "Alma, Where Do You Live?" "The Midnight Girl" and "The Girl Who Smiles" will be used for the initial photoplays.

In the former Prizma offices and studios at 11 East 14th Street, the new Philipp Corporation is now snugly ensconced, with the latter having made many big changes about the place. A brand new electric light plant has been installed, a newly invented studio lamp (the invention of the company) will be used, with Mr. Philipp expecting wonderful things of the new lamp.

It's Philipp's announcement that he will introduce a new feature in the way of incidental music to his productions.

Philipp's rise in theatricals has been wonderful, making a success at the start of an old, deserted, dilapidated playhouse styled Poole's Theater. The house was redecorated and Philipp's first venture was "Poor Girls," which made such a hit that Charles Frohman bought the American rights. Then came "The Corner Grocer."

In succession appeared more successes, namely "A New York Brewer" (also produced abroad under the title of "Across the Great Pond"), "My New York," "Alma, Where Do You Live?" "Adele," "The Midnight Girl," and "The Girl Who Smiles."

Mr. Philipp has written a brand new musical comedy, "Mimi," which has been accepted by another producer for presentation in New York next season.

### Helen Keller a Screen Star

Helen Keller, known the world over as "the blind girl" has posed as the central figure in a screen production, called "Deliverance," which will be shown in a New York theater of the Shuberts soon. The story is in three episodes, showing the childhood, girlhood and womanhood of Miss Keller, although in the first two episodes Miss Keller, of course, does not appear. George Foster Platt directed the picture.



A bridge of thighs  
across the California  
sands. Seventeen sirens

in "Hearts and  
Flowers" (Paramount-  
Sennett)

### Kathryn Lean on Simplicity and Heart Interest

Kathryn Lean, who has just completed a big feature with Chester Barnett, believes in the fact that ninety per cent of the world which is beyond Broadway. "Perhaps, it is because I am an ingenue that I like the simple plays as well as the simple life," she told me. "'Peg O' My Heart' is the receipt of the part which I desire my public to see me depict upon the screen. The human pathos in such roles is more real and has more commercial value, to speak in the terms of legal tender."

Again to demonstrate that Miss Lean has a mind for box office values as well as for ideals is included in her study of the distribution problem. "The motion picture theater, now," she continued, "has reached every cross road and hamlet. It has become the social center, replacing the church's strawberry parties and the husking bee. Taken in the aggregate these rural motion picture theaters draw more people than those luxurious palaces in our great cities. The family album and the suppositively Parisian gaiety tour is still their guide, philosopher and friend. Consequently, they want pictures that coincide with these views."

A thorough training school has been Miss Lean's lot. She has supported Frank Keenan and other notable screen stars. HIGGINS.

### A Quick Decision on Manuscripts

Eugene Mullin, for five years with the Vitagraph and recently placed in charge of Universal's staff has so well organized the authorial division of the U studio that manuscripts are now read and decided upon within a week or ten days after receipt. Mullin has been a scenario editor, author and producing director since entering the motion picture field.

### Louise Huff Signs with American Cinema

Louise Huff has signed a contract to make six pictures within the next year for the American Cinema Company. Three stories have been purchased for her, the titles of which are being withheld by the company until a director has been procured for Miss Huff. With the announcement of a director will be given out the name of the first of the three stories.

### To Maintain Standard

Marshall Neilan has announced that any production which he makes under his arrangement with the First National Exhibitors' Circuit which does not come up to the standard set by those of his pictures which have proven successful will not be released. This is not because of any idealistic views, but is purely a matter of what he considers good business sense.

"One of the remarkable things to me in the motion picture business," says Neilan, "is the careless way film organizations will place their trade-mark upon productions whether they measure up to the standard or not. I think this practice is one which causes the other industries of the country to look askance upon the claims of motion picture people regarding their status as 'big business.'"

### Beban, Jr., A Host

Now in all good little stories and all good little moving pictures, all good little Italian boys are brought up in the faith that some day they may inhabit the White House. And generally they are named by fond parents George Washington. No exception is our dear little Italian of the films, but his name is not George Wash—it's George Beban, Jr. This little fellow went East recently to join his dad for the purpose of making personal appearances in connection with Mr. Beban's recent production, "Hearts of Men." In Washington, D. C., the little artist entered upon a new epoch of his career, it being in one of the Capitol theaters that he experienced his first time "out" before an audience. In his curtain speech, Mr. Beban told the house that the fact that they were witnessing his son's first public appearance probably meant nothing at the moment—but thirty years or so hence, when he came to dwell in the White House, the occasion would be recalled.

The diminutive star inaugurated a new custom. In the parlors of Moore's Rialto Theater, he played host to all his little admirers, and his big admirers, after matinee every day. Among those present one afternoon were the little Sayres—grandchildren of President Wilson.



GEORGE LANDY

A valuable member of the publicity department of Select Pictures Corp.

### Wolff Play for Cassinelli

A stage success from the pen of Pierre Wolff, the noted French playwright, has been selected as the story in which Dolores Cassinelli will make her debut as a star under the banner of the Albert Capellani Productions, Inc. The production, which will be known as "The Gutter," is adapted from M. Wolff's "Le Ruisseau" which played in Paris at the Theatre du Vaudeville for over two years. Work on "The Gutter" is already under way at Fort Lee.

### Woods Concentrates

When asked how he managed to get through such a prodigious amount of work, Frank Woods, supervising director of Paramount Productions, replied, "I concentrate."

"Concentration," he continued, "has more to do with success than any other quality, and without it the consummation of big things is impossible. No; concentration is not a gift; it is natural to some, and can be acquired by anyone who wants it, and every man and woman should want it."

## DRAMATIC MIRROR

### IS THAT SO!

Winifred Westover is at work at the American studios supporting William Russell in "This Hero Stuff," by Stephen Fox.

Charles Ray has just completed a photoplay under the title of "Whistling Jim," in which he had to appear as a prize-fighter.

Niles Welch, who supported Enid Bennett in the latest picture of her making, has been retained as leading man for her in a new production.

Thomas H. Ince has just purchased a new speed motorboat, which skips the waves to the tune of thirty-two miles per hour.

Harry S. Lavner has been appointed exploitation and publicity manager for the productions of the W. W. Hodkinson Corporation.

Aggie Herring, who plays the comedy role of the cook in "A Man's Fight," featuring Dustin Farnum, also appeared in that star's support as "The One-Legged Woman" in "A Man In the Open."

Thomas Meighan will play the title role in Cecil B. DeMille's Artcraft version of Sir James M. Barrie's famous satirical play, "The Admirable Crichton," which, however, will probably not be released under that title.

Forrest Stanley has just finished an engagement with Katherine MacDonald. The young actor has not known an idle moment since he returned to screen acting.

### Films Will Help Religion

A request has been received from a religious society asking for the privilege of appearing before the National Convention with a proposition for holding religious services each Sunday in every motion picture theater in America, during the hour just preceding the regular Sunday performance. The writer explains that inasmuch as the motion picture theater is today the greatest means of refining and cultivating the people of the world, it could well serve as a direct means of deep religious help.

Of course the matter is beyond the jurisdiction of the national organization, but the request shows what a many-sided institution the motion picture has become.

The final scenes of "The Brat" have been made. The story was arranged from Maud Fulton's play by Nazimova and Chas. Bryant. Herbert Blachet directed it.



In "The Final Close-Up" (Paramount) Shirley Mason takes no chance on the fit of what she expects to purchase

Alice Joyce, whose latest release is "The Third Degree" (Vitagraph), from the play of the same name

Is the man on the right about to come to the assistance of Bessie Love, in "The Little Boss" (Vitagraph), or is he walking out on her?

# A SUPERMAN in A SUPERPICTURE

**R**ADIATING strength in physique and personality, Jess Willard, the most advertised figure ever shown in a theatre, now comes to the screen at the very height of his fame, in a role that reveals him as a star, second to none in those qualities which make for the greatest public appeal



**P**RESENTED in a \$178,000 production, every dollar of which shows on the screen. Not a fight picture but a production of first quality, crowded with power, strength and size. The biggest, surest box office magnet that will be available for months to come

## JESS WILLARD

*Champion Heavyweight Boxer of the World*

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With

Arline Pretty & Albert Hart

And a Notable Supporting Cast

Directed By

## HARRY REVIER



*Make Room for More  
Days for This  
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E. Lanning Masters, *Special Representative*

Suite 922  
208 S. LaSalle Street  
Chicago

## The Question

*The Stanley*  
COMPANY  
PHILADELPHIA, PA.

OFFICE OF  
JULIUS E. MASTBAUM

May 31, 1919.

Mr. Samuel Goldwyn,  
Goldwyn Distributing Corporation,  
649 Fifth Avenue,  
New York.

My dear Mr. Goldwyn:-

Will you be good enough to advise me  
at your earliest convenience what will be your policy  
of distribution of your pictures for next season?

If at all possible, I would consider  
it a personal favor if you could come to Philadelphia  
and discuss the matter with me in person.

Sincerely yours,

*Julius E. Mastbaum*

## A Vital Reply

Goldwyn Pictures  
Corporation  
NEW YORK  
AND OTHER OFFICES

OFFICE OF THE PRESIDENT

Mr. Julius Mastbaum,  
Stanley Company,  
Philadelphia, Pa.

June 3rd,  
1919.

My dear Mr. Mastbaum:-

Regret that I cannot meet you in Philadelphia  
this week. I am held here concluding details of the very  
subject of which you write.

Frankly, as long ago as last December we saw  
this coming. We foresaw then the questions that you and  
hundreds of exhibitors are now asking. We knew that this  
fall would bring vast changes in the industry which no com-  
pany wishing to hold leadership could afford to ignore. And  
we backed our belief by preparing half a year in advance.

Have therefore spent four of the past five  
months on the Coast cooperating with our production forces  
in the task of creating, far in advance of release, the power-  
ful pictures needed to meet the new demands.

Since my return to New York, we have been going  
over the distributing proposition with a fine-tooth comb. Aid-  
ed by the presence and advice of our branch managers, we are  
working out a sales and exploitation plan flexible enough to  
meet the manifold needs and conditions of the exhibitors of  
America.

Naturally, no exhibitor can make his bookings  
safely until he learns just what our policy is to be. We  
expect to issue a definite and concrete announcement the  
first week of July, and I shall then be very glad to run  
over to Philadelphia and go over the whole proposition person-  
ally with you.

Very cordially yours,

*Samuel Goldwyn*

**DALE HANSHAW**  
Writing and Directing  
**HEALTHOGRAMS**  
Green Club Room

**ALBERT H. BUSBY**  
Characters and Comedy  
Columbus 6405

**Frank Mayo**  
Mabel Condon, Bus. Rep.  
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**ROBERT GAILLARD**  
with VITAGRAPH

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with "Over There Theatre League"

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**FLOYD T. BUCKLEY**  
Bryant 6811 or 487  
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Starred in  
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THE EDITOR is a weekly magazine for writers. It is twenty-two years old. Those who conduct it like to think of it as a weekly visitor to ambitious writers, as a visitor who must not be pretentious, not dull, but friendly and helpful. Recognizing that writing may be an art, or a trade or a profession—what the writer himself makes it—THE EDITOR tries to tell writers, so far as such things may be taught, how to write stories, articles, verses, plays, etc. One thing it does, in a way that never has been equalled is to bring to the attention of writers news of all the opportunities to sell their work. News of current prize competitions is a weekly feature. Editorials on copyright and authors' literary property rights are frequent.

P. C. Macfarlane says that THE EDITOR'S leading articles, which usually are written by P. Charles Leonard Moore, are the best essays on writing being published today.

THE EDITOR has a department devoted to letters in which successful contemporary writers tell of the genesis, development and writing of certain of their published stories.

A YEARLY subscription (52 weekly numbers) costs \$3.00. A four months' trial subscrip-  
tion costs \$1.00. Single copies are \$1.00 each.

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SORROWS

AND  
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